



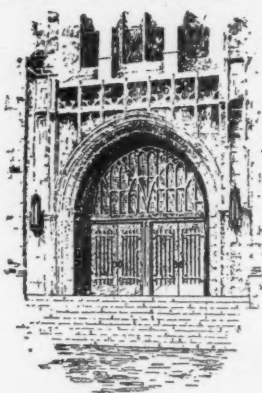
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The American Organist

OCTOBER 1936

No. 10
\$2.00 a year

Westminster Choir School



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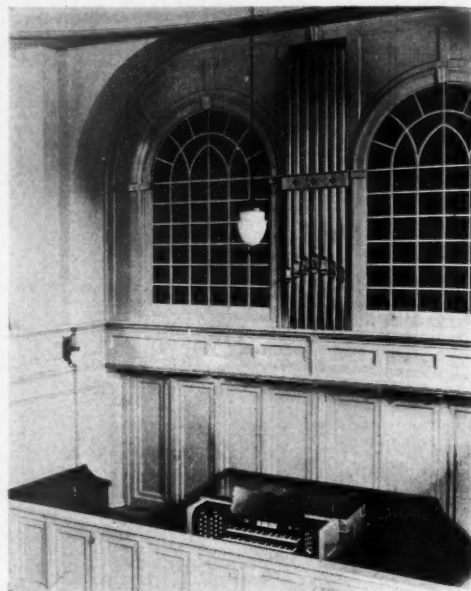
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HILLGREEN, LANE & CO. ORGAN
First Congregational Church, Tallmadge, Ohio

CALVARY PRESBYTERIAN CHURCH
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Mr. D. E. Holbrook,
Hillgreen, Lane & Company
Alliance, Ohio.

My dear Mr. Holbrook,

August 8, 1936

I want to tell you how much I admire the fine organ you have installed in the First Congregational Church, Tallmadge, Ohio. I was impressed with the rich-toned ensemble of this instrument. You have achieved the kind of tone, of prime importance in a church organ, that I believe inspires congregational singing, very often the true function of the small church organ to provide an accompaniment for voices is lost sight of, and importance is given to securing a great variety of solo stops to the exclusion of foundation stops and mixtures. The unusual size and flexibility of the Pedal Organ is an outstanding feature in this instrument. I believe that, due to this along with your expert employment of mixtures, you have built a two-manual instrument that is more than adequate for the performance of some of the great organ compositions usually beyond the scope of similarly-sized two-manual instruments.

It has been my experience that the majority of church musicians, who have gotten beyond the mere making of music as an independent item in the atmosphere of a church service, feel that the organ builders in this country should be given better opportunities to cultivate the true organ tone that represents a palette other than the customary weak imitations of orchestral color. This organ has that indescribable something in the kind of tone that is so necessary for the recreation of the best in the organ literature that has grown up in the atmosphere of the old world churches during the last three hundred years.

I hope we have more organs like this one.

Very sincerely yours,

Walter Hansen

Hillgreen, Lane & Co.
Alliance, Ohio

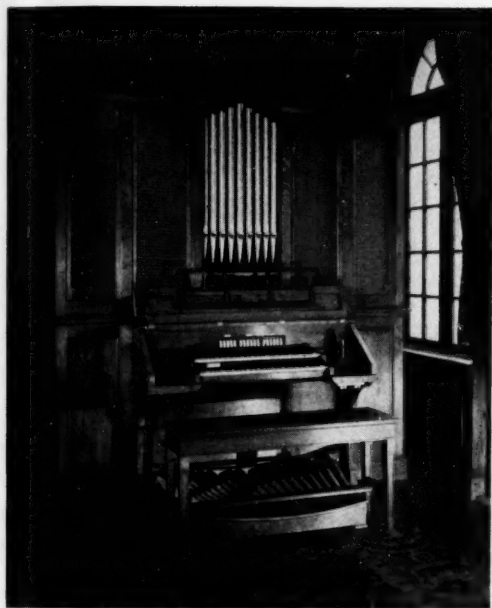
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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

Music for Christmas Services

Readers who have not taken the trouble to familiarize themselves with the obvious abbreviations used to catalogue choral music may welcome this explanation of the abbreviations used in the present reviews. These abbreviations appear before the composer's name.

AOC—Anthem, oratorio form (cantata), Christmas.

AC—Anthem, Christmas.

AW3C—Anthem, women's voices, 3-part, Christmas.

*A4+C—Arranged anthem, some of it written in more than 4-part, Christmas.

AOC — Joseph W. CLOKEY: "Christ is Born," 16p. c. e. (Birchard, 50c). Another Christmas cantata by the composer who has already written the finest Christmas cantata of them all, namely "When the Christ Child Came," also published by Birchard. Nothing will probably ever equal the superb qualities of that first cantata. Here is another, this time made as simple as possible, and suited to junior choirs. Time of performance 25 minutes; "ancient hymn-texts have been used as the text"; optional parts rentable for violin, viola, cello. Its music is chiefly melodic, often with a tinge of ancient flavor, quite simple at all times even if contrapuntal devices are used here and there; in some of its 11 numbers the accompaniment, in spite of its simplicity, is equally important with the voice-parts. It is put together like a group of carols or hymntunes, minus those always tedious and generally theatrical things called recitatives; the result is that instead of using it as a single presentation it could well be used as the complete music portion of an evening service.

AC — Joseph W. CLOKEY: "Out of the East," 6p. cq. e. (J. Fischer & Bro., 15c). A carol-like number in minor mood intended for unaccompanied singing, with its contrast section in minor also, and consecutive fifths freely used; an original number, not an arrangement of a so-called traditional piece. In slow tempo.

AC — Joseph W. CLOKEY: "The virgin and Her Son," 4p. cqu. me. (J. Fischer & Bro., 12c). In contrast to the other, this is in sprightly tempo and because of the phrasing possibilities it might serve best for a quartet. Again the consecutive fifths are used, but the key is the happier major.

AW3C — Garth EDMUNDSON: "Angels in the Night," 4p. u. me. (J. Fischer & Bro., 12c). Here's a delightful piece of genuine Christmas music, bright, cheerful, melodious, and warmly harmonic. The range is easy both for the top soprano and for the contralto, and accordingly any chorus choir can do it and most of them ought to, for there is no festival in the church calendar when beautiful music is more appropriate than at the Christmas season. If you still want your music to be beautiful, you'll not be disappointed in this short and simple number.

AW3C — Garth EDMUNDSON: "Light," 3p. me. (J. Fischer & Bro., 12c). A short anthem for two sopranos and contralto, in quiet tempo, with the three parts occasionally colliding and becoming two- or even one-part, and occasional rhythms of three against two. The Composer seems to be working over it, and it becomes an anthem, not a carol.

A4+C — Garth EDMUNDSON: "The Magi," 3p. me. (J. Fischer & Bro., 12c). Here's an interesting number, musical and appropriate. Opens with 3-part men's chorus in march rhythm, which constitutes the main part of the anthem, and then the last page is for full chorus, with the harmony filled in up to nine parts for occasional chords. It's musical and interesting.

A4+C — Garth EDMUNDSON: "Shepherd's Vigil," 2p. me. (J. Fischer & Bro., 12c). An anthem in slow tempo and minor key, with the harmonies occasionally filled in up

to eight parts. It offers much opportunity for special skill in interpretation, especially if taken unaccompanied as it should be.

*A4+C — Harvey Gaul: "Carol of the Doves," 9p. cu. me. (J. Fischer & Bro., 15c). Taken from Polish materials. Here is something fine for every choir; it will take a little work here and there but is much more than worth it—music that is truly musical is always worth all the work it can possibly take to learn it. It's an anthem of good length, sprightly character, tuneful, happy Christmas music of the kind we most need to celebrate the Christmas spirit; to the reviewer's taste, anything in the way of minor mode and bald and bare consecutive fifths destroys that peculiar charm, sincerity, and beauty we associate with our celebrations of the birth of the Christ child, though he gladly permits others to like and use such devices if they wish. There are some fifths in this but they are not objectionable; at any rate, every organist should be musician enough to write the consecutive fifths out of his scores when he finds them objectionable to his taste. In this case they need not be written out if adroitly handled by the singers. This is a splendid Christmas anthem.

*A5C — Harvey Gaul: "Christmas Carillons of Poland," 6p. me. (J. Fischer & Bro., 15c). An anthem that begins in contrapuntal style on a figure that mildly imitates the idea of 'clanging bells' and then completes the plan by adding a solo voice on top the chorus. Here again, delicacy of choral workmanship will be required of the organist, if the anthem is to mean all it can in the service. It has considerable variety and could be made much of.

*A5+C — Harvey Gaul: "The Quest of the Shepherds," 6p. cu. me. (J. Fischer & Bro., 15c). Another fine-spirited Christmas anthem which the expert organist can make a lot of. It opens mildly in slow tempo, as an introduction, and then fortissimo full chorus for the real thing in music. It's a grand smash, that opening fortissimo chord (and wouldn't surprise us if the Composer was not trying to put one over on a somnolent congregation). To our way of thinking, it will be cleaner and sweeter music if the fifths are removed from the men's voices at the top of page 4; that device isn't needed in this fine anthem, for it is so musical that it will go on its own merit. Perhaps the underlying reason why the reviewer's ears so violently object to these open consecutive-fifths is that 99 times out of 100 they can't be in tune, and a baritone or any other voice that is so hooty that it lacks the richness of upper-partials should be kept out of the choir anyway. There's a lot of Christmas joy in this anthem; better get it.

*AC — Hazel Gertrude Kinsella: "A Child is born in Bethlehem," 5p. me. (J. Fischer & Bro., 12c). In G-minor and based on sixteenth-century music. It opens with women's voices in unison for the first sentence, with a coda effect for full chorus; this pattern is once repeated, and then the anthem launches forth on its career, beginning minus the basses, turning into a soprano-tenor duet, again becoming a trio, and finally closing with a page for full chorus, ending with fortissimo climax and a tierce de picardie unless your ear objects and your pen writes it back to normal. A tierce de picardie sung by a group of amateurs or played a bit too carelessly only sounds like a mistake anyway. The rhythm here is 3-4, and there is much need for expert handling of phrasing, nuance, etc.

*C — Arthur Warrell: "A Merry Christmas," 8p. c. me. (Oxford-Fischer, 20c). A Christmas and New-Year greetings song, good for the December-January season.

Other Christmas-music reviews will be found on September page 292; last year's Christmas service-programs will be found on September page 315. Advertisements of Christmas music, in addition to those in the present issue, will be found on September page 296.

"Your Orgatron Astonished Me!"



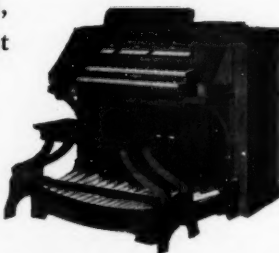
ARTHUR OLAF ANDERSEN
Acting Dean, Chicago Musical College.
Dean of the College of Fine Arts of the
University of Arizona

The console looks like the regulation unit on a large pipe organ," continues Arthur Olaf Andersen, in a recent letter. "The action, as regards speed, is more satisfactory than the average organ. The full organ gives an ensemble tonal effect possessed by no other electronic instrument, due to the use of the Hoschke tone-producing principle. Thus, a hymn sounds as it should—with all its majesty and devotional effect. And not only this but all types of organ literature receive full and convincing expression, as though performed on a large regulation solo instrument."

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Write for the new descriptive folder and a reprint of the article by T. Scott Buhrman, Editor of *The American Organist*, which fully describes the Everett Orgatron.

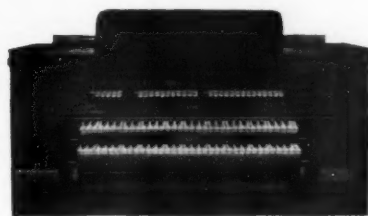


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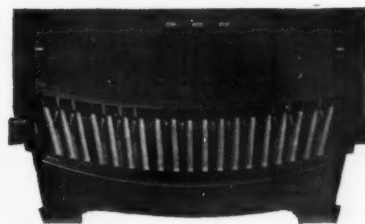
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New Organ Music of Interest

Reviews by Dr. Roland Diggie

• To organists looking for new Christmas music I recommend three unpretentious numbers by Stanley E. SAXTON that have recently come from the press. First there is a *Carol Rhapsody* the thematic material of which is drawn from the Negro Christmas spiritual, "Dere's a Star in de East." It is attractive writing that lends itself admirably to the modern organ. The success of the piece will depend largely on the registration, not that a big organ is necessary but that the player should use the instrument he has to the greatest advantage. The middle section with its free obbligato solo is most effective, as is the quiet ending after the full-organ climax.

The second number is a *Pastorale and Cradle Song* of some four pages of quiet easy music that should make a good prelude or offertory. Here again we have carol themes, only this time from an English source; the Sussex carol is used for the pastorale theme and the Coventry carol serves as the basis of the cradle-song. While this number does not have the variety of tone color or rhythm the *Carol Rhapsody* has, the themes are so well known that it should fit in well at any Christmas service.

The third piece is a four-page concert paraphrase on the *Brabms Lullaby* which will most likely become popular. It is the sort of music that the man in the pew glories in—a theme he knows and can whistle and which, despite all sorts of obbligato runs and twiddly-bits, he can hear from beginning to end. The theme appears in the tenor voice, in harmony, with Harp or flute obbligato, and lastly in the soprano. If you want to please the old ladies by all means get this number.

I admire Mr. Saxton for having faith enough in his work to go to the expense of publishing these three pieces himself; it is quite an undertaking. Mr. Saxton has also been wise in that all three pieces are quite easy and can be made effective on a small organ. As I said before, they are three unpretentious pieces of music that I feel sure the average organist would find useful.

FUNDAMENTAL COUNTERPOINT

A book by A. Madeley Richardson

7x10. 143 pages, cloth-bound (American Book Co., \$2.25). "The Author sets forth the principles of counterpoint . . . which have been the guide of the master composers, and upon which a free counterpoint can logically be built." Any reviewer of present-day music must be struck with the limitations imposed by the average composer's inability to think contrapuntally instead of harmonically. The difference between a Bach cantata and 1936 is that Bach is counterpoint while 1936 is harmony; Bach makes all voices sing melodies, while 1936 has been so badly trained that it can think of and handle only one melody at a time. Even a jazz-band and tin-pan alley know better than that.

After brief introductory materials, the first 25 pages deal with fundamental harmony, clearly explained and fully illustrated by thematic. And then comes counterpoint which "in the broadest sense of the word is the combination of melodic movements—of any movements, whether simple or elaborated." The Author quotes Stanford: "To speak of studying harmony and counterpoint is to put the cart before the horse. It is counterpoint which develops harmony." And for himself he says, "What is necessary for the would-be composer is to acquire the habit of constantly thinking in lines . . . Two-part counterpoint is the most important of all."

He therefore begins the instruction by many examples from the great composers, and then sets examples for the student, which the Author also works out for his benefit, beginning with the simple first species and ending with the unlimited possibilities of the fifth. Then follow three- and four-part counterpoint, with examples in open score and, heaven be

praised, using the true alto and tenor clefs. The book goes on up to eight-part, but the main explanations and exercises are devoted to the ground-work on two-part.

It's a book for self-help, and its special value comes not only from the clarity and brevity of its treatment but particularly from the fact that the limitations of strict counterpoint with which alone true composition can be concerned. That doesn't make of it a modernistic book; rather the Author decries modernism for its own sake, as do all musicians who have something to say that has so much worth in itself that it doesn't need to be doctored up with extravaganzas.

Here then is a book that will furnish practical help to innumerable music students and student-composers; the study of harmony, in our opinion, had better be entirely abandoned, for if the student masters what the Author says about counterpoint he won't need to think further about that stagnant thing called harmony.

ORGANIST AND CHOIRMASTER

A book by Dr. Charles N. Boyd

6x9. 99 pages, cloth-bound (Abingdon Press, \$1.50). A "manual designed" to guide those responsible for church music "through the difficulties to be faced" in rehearsals and services. "The first church service played by the young organist is apt to be quite a shock to the player, as well as to the congregation . . . All sorts of things may happen . . . The object of this book is to offer some ideas which may be worked out in practise and in the service, and thus provide the average player with a wider outlook than he is apt to gain in his organ lessons . . . As this is not a treatise on organ technic, we shall leave that subject . . . and proceed to matters directly connected with service-playing."

With that explanation of purpose, the Author proceeds to discuss the prelude, which he rightly points out is not a prelude but rather the first portion of the service itself. He deals with the psychology of it but refrains from giving any list of suggested pieces; it's in the nature of a heart-to-heart talk by a master to his pupil. Then the Doxology, and he suggests the desirability of the organist's writing out a modulation from prelude to Doxology if he is not an accomplished improviser. He deals with how much of it should be "announced" by the organist, whether Chimes should be used, and discusses the value of returning to the "original" rhythm of the tune.

Then follow chapters dealing in similar detail with the anthem, anthem accompaniment, anthem preludes—and heaven be praised for the Author's sense of appropriateness which makes him urge that "all gestures of hand or head" be avoided by the organist when he is directing his choir in the singing of the anthem in the service. The worst thing that can happen to a church is not to be burned down but to find itself burdened with a choirmaster who visibly conducts with a baton in the middle of a service.

After the benediction, "It would be hard to contrive anything more effective in dispersing the mood of the service" than the method of careless organists in bursting forth fortissimo with the first notes of the postlude. Again amen and amen. Dr. Boyd is telling us organists a lot of things we need to be reminded of. It's better to invest \$1.50 in the purchase and reading of this book than to continue to slip into grievous errors till ultimately we find ourselves out of a job.

The first announcement of this little book left the reviewer wondering why organists should be interested in it. A careful and extensive examination shows that it is really not intended for quite as broad or general use as the first quotations in this review would indicate, but is rather a master-lesson by a master church-musician for the benefit of any church organist from the cradle to whatever age happens to be the dead-age beyond which the individual's mind can't accept new ideas as being perhaps good and useful.

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Out of the East.....	Joseph W. Clokey	.15
The Magi.....	Garth Edmundson	.12
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THE AMERICAN ORGANIST

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

- *—Arrangement.
- A—Anthem (for church).
- C—Chorus (secular).
- O—Oratorio-cantata-opera form.
- M—Men's voices.
- W—Women's voices.
- J—Junior choir.
- 3—Three-part, etc.
- 4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

- A—Ascension.
- C—Christmas.
- E—Easter.
- L—Lent.
- N—New Year.
- P—Palm Sunday.
- S—Special.
- T—Thanksgiving.

After Title:

- c.q.cq.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

- s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (for duets etc. if hyphenated).

- o.u.—Organ accompaniment, or unaccompanied.

- e.d.m.v.—Easy, difficult, moderately, very.

- 3p.—3 pages, etc.

- 3-p.—3-part writing, etc.

- Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

- a—Article.
- b—Building photo.
- c—Console photo.
- d—Digest or detail of stoplist.
- h—History of old organ.
- m—Mechanism, pipework, or detail photo.
- p—Photo of case or auditorium.
- s—Stoplist.

● INDEX OF PERSONALS

- a—Article.
- b—Biography.
- c—Critique.
- h—Honors.
- r—Review or detail of composition.
- s—Special series of programs.
- t—Tour of recitalist.
- *—Photograph.
- m—Marriage.
- n—Nativity.
- o—Obituary.
- p—Position change.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

- Obvious Abbreviations:
- a—Alto solo.
- b—Bass solo.
- c—Chorus.
- d—Duet.
- h—Harp.
- J—Junior choir.
- m—Men's voices.
- off—Offertoire.
- o—Organ.
- p—Piano.
- Hyphenating denotes duets, etc.
- q—Quartet.
- r—Response.
- s—Soprano.
- t—Tenor.
- u—Unaccompanied.
- v—Violin.
- w—Women's voices.
- 3p.—3 pages, etc.
- 3-p.—3-part, etc.

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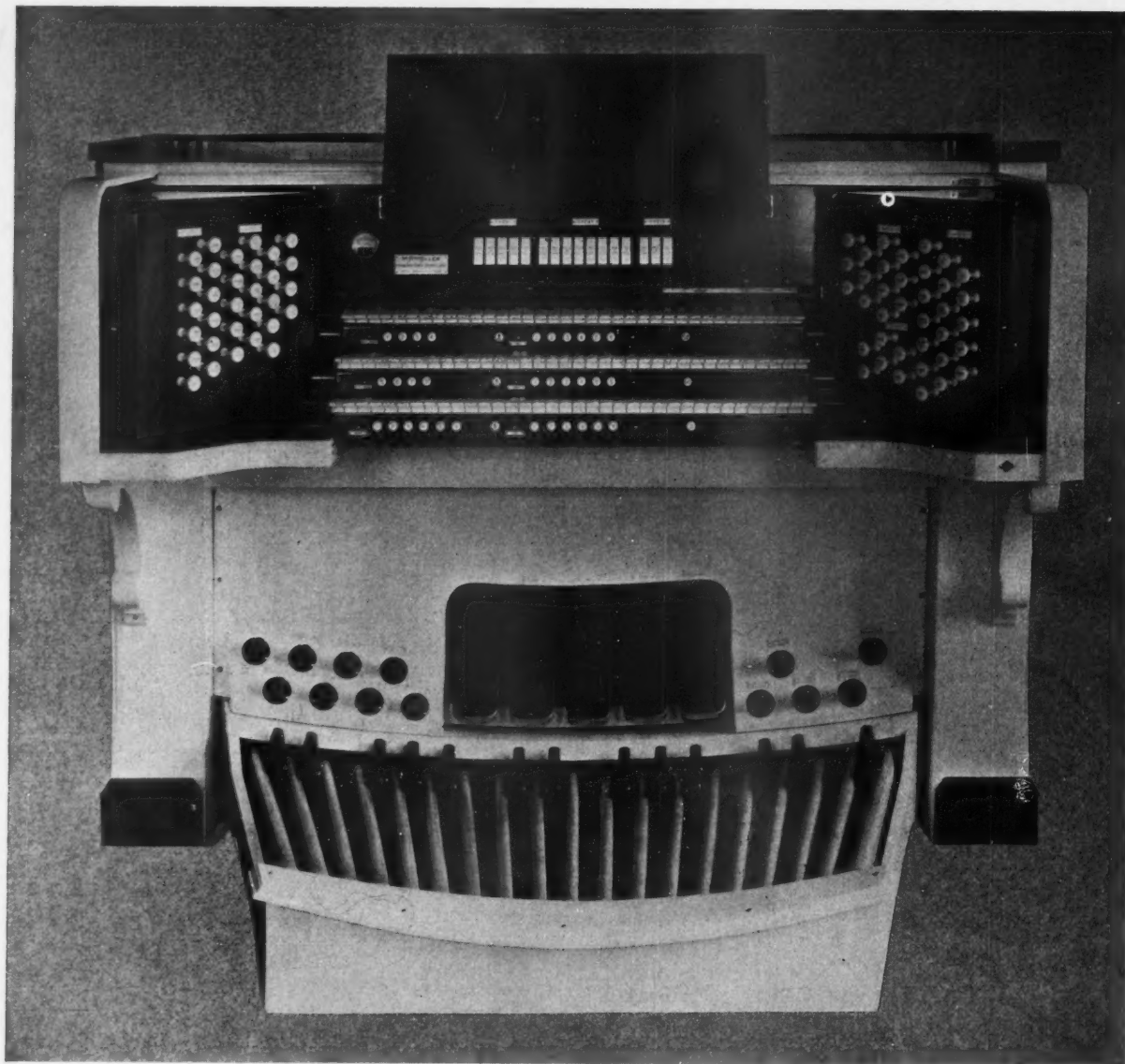
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THE AMERICAN ORGANIST

October, 1936

ARTISTRY IN SERVICE-PLAYING

Focussing Attention on the Importance of the Organ as a Medium to
Weld Component Parts into an Artistic Whole

By PALMER CHRISTIAN

MOST OF US from our childhood days have been impressed with the idea that we must go to church; some of us have been more or less carefully trained in the Scriptures and the traditional prayers; we have been taught to listen to the sermon; we have become used to a feeling of well-being by joining with a group of people united in a common gesture.

But I wonder how large a proportion of the church-going public ever comes to a realization of just what it is that makes for a convincing, successful service. Judging from the shameful number of loosely constructed services one can point to, I fear that proportion is small. One person may say, "The sermon was a great help to me"; another gets utter inspiration from a prayer; a third finds more help from music than from either sermon or prayers. Yet all of these, under ideal conditions, should be able to say merely, "It was the service as a whole." Continuity, significance and blending of all the items making up the service, should be so worked out that the resultant whole affords complete satisfaction to the sensitive soul.

From the beginning to the end the organ is the one "item of continuity" in practically all services of all wellknown denominations of the Protestant Church. From the prelude to the processional, to the anthems, responses, hymns and solos, the organ is the guide. Even the type of minister who jumps into the lime-light at every opportunity hardly has as much to do in a service as has the organ.

You may have heard of the parson who announced, "The organ will now play." Not a sound was heard. He repeated the suggestion, with similar results. Then a note was handed him, saying, "The organ will not play, but the organist will." All right then—it is the organist and not the organ alone on whom our continuity depends.

As organists, what are we doing with our opportunity? How many of us are awake to the fact that the playing of a church service can and should be a veritable work of art? True enough, to be so classed the conditions may have to be ideal, but—such conditions must be the thing to aim at; if we have them, well and good; if we only approximate them, then we must do the best we can rather than slump entirely. The fact, too, that this sort of artistry may not be apparent to nor appreciated by the music committee (in case such an unnecessary thing exists; why should there be one any more than a pulpit committee?) or the minister makes no difference. You have only to think a moment to realize that

art is art whether it is known or not; and it is a reasonable sequence to state that church organists either keep artistry ever uppermost in mind, or they soon slip into commonness and indifference.

Organists can make or mar a service more surely than any other constituent item. If they make it, it is by the subtleties inherent in a sensitive nature, developed by training and thought—and therefore frequently not obvious. If they mar it, it is by accident or, more often, by gross ineptitude. (After all, artistry can frequently cover up an accident!)

A moment ago I referred to the ideal conditions that tend to make service-playing a joy. An enumeration of them may serve as a guide, but they are not mentioned in order of importance since, ideally at least, no one part of a unit is of more importance than any other part.

The first thing that comes to mind is architecture; to serve the Lord as well as art in an ugly room is definitely discouraging. Then, the organ; size is of secondary importance, but quality is prime. (I hope all of you have instruments designed by yourselves, for then it is sure to be "right"!)

And the choir—it must be a compact, flexible, highly-trained group. (I hope none of you have to struggle with a "cradle-to the grave" choir.) Lastly, the minister. Does he step in—usually with a funny story or a gospel-hymn—where angels fear to tread, or can he contain with composure for his only proper places—the prayers and the sermon?

To complete the picture—is the organist himself full of angularities and irregularities? He can easily be as gross an offender as our unfortunate minister; but if he be blessed with the proper proportion of intuition, ability, and desire, his control of the service can indeed be a masterly affair.

Unfortunately, we sometimes have to meet a feeling of indifference, or even downright antipathy, to music in the service, sometimes described as "too much music." Sometimes the early moments are referred to as "the preliminary service"—as if the sermon were the only thing that matters. I have never come across a better answer to this than the following lines from Mr. E. S. Lorenz' book, *Church Music*:

"It is a false pride that prevents art from being the humble handmaid of morals and religion.

"This is all the more true that religion has been the mother of art, giving the initial impulse. Modern music would not exist but for the fostering care of the Christian Church. The religious purpose being the supreme purpose in human life, it follows that it has the supreme claim upon any agency that

will be of assistance. While other forms of art are valuable in many ways, none of them is so valuable at all times, none can give such efficient service as music. In every age, in every land, among all peoples, it is the most efficient vehicle for religious truth, the most powerful spell to evoke religious feeling and sentiment."

Dr. Dickinson of Oberlin says that "Music, even the noblest and purest, is not always or necessarily an aid to devotion. For devotion is not a mere vague feeling of longing or transport." And Mr. Lorenz goes on to say: "At the close of a majestic prelude, therefore, the congregation is not in a worshipful attitude; it is simply oppressed with a vague feeling analogous to awe."

Yet it is certainly true that this "majestic prelude," or any other kind, should be as much a part of the whole as any other item. Of course we all can "play pieces"; and all of us here undoubtedly can play hymns (tho' they are not as easy as they look), and choral and solo accompaniments, perhaps (tho' I have heard some rather awful efforts in famous places), but—do we blend all these items into the result so very desirable, and too seldom found?

What can be done depends, of course, in part on the order of service; a carefully planned one affords ideal opportunity for the improvisations that bind it together, but even without this advantage, at least something can be done. The cue to the whole thing is to be found in the choralprelude treatment of Bach and his predecessors—and a few followers. We have that vast literature because of the elaboration of the chorale tune.

Very well, then—if we use the thematic material to be found in any service list, we have the proper and the only "basis of operation." We may call it the elaboration of thematic fragments—a suggestion of something we have just heard or are about to hear. To make an abrupt and prolonged pause between the prelude and the succeeding hymn is, nine times out of ten, without excuse. Yet I have heard it in famous Fifth Avenue churches (more of which later). Naturally, this prelude should come to a conclusive close, and a pause of a second or so is desirable perhaps; but the modulation into the hymn should be based either on the prelude material or on the hymntune, or, preferably, on both.

Then, at the conclusion of the hymn, there may be opportunity to taper off—to help quiet the congregation for the following call to worship. After this, the first batch of late-comers must be eased into their places before the anthem (it being a distinct insult to singers to ask them to compete against the confusion of late-comers or the clinking of coins). Here is the place, therefore, to make use of the hymn or anthem material.

During recent years, when I have not been doing any

church work, I find myself becoming more and more critical of what I hear from the organ in church. The basis of the criticism is a most ardent desire to hear the organ used as a magnificent medium of musical expression rather than merely as another piece of church property, which has to be endured because it happens to be there. I have come to the conclusion that organists are at least as much in need of training in musicianship and the development of intuition (if such a thing is possible) in general, as in conferences about church music. Great stress has been laid on "the ministry of music," and it's all most valuable; but we are sorely in need of training as artists as well as ministers; I assure you that a superabundance of religious zeal is no guarantee of musical proficiency.

I have had the chance to attend services in many cities during these years, but particularly in New York where tradition has it that there is the best of everything. As far as my experience goes, some of the best is to be found there, and also much of the worst. Angularities, meaningless "fussing around," and irritating pauses have marked more than one service in more than one famous church. Evidences of bad taste, or thoughtlessness are by no means confined to what New Yorkers may think of as "The Hinterland." One very well known man invariably gives out the chord for the prayer amens on a loud Diapason—thereby successfully upsetting any feeling of religious contemplation generated by the prayer.

Another, equally known, prolongs the chord at the close of each hymn stanza to the extent that the congregation seems not to know when one stanza ends and the next begins. Another had the temerity to close a really magnificent performance of the Bach "St. Matthew Passion" with the Stainer "Seven-fold Amen"—tho' in this case I am willing to put the blame on the rector.

I quite realize that the fact that I do not happen to like certain things is no reason why the rest of mankind should see eye to eye with me; and I am not blind to the fact that many things I may happen to do may not please others at all. The point of my frank criticism is merely to raise the questions: Do you critically analyze your own services? Do you polish things off to the Nth degree? Does your contribution to the act of worship contain as many of the elements of artistry as possible? As individuals, many of you do; collectively—well, I am not so sure of it.

To play the sort of service we have in mind demands a real musician; the interpretation of this term must mean not only a man who knows much about music but also one who is blessed with a sense of the fitness of things—or, intuition. The organ bench is no place for a man of indifferent attainments; and the idea stressed, or at least implied, in some places that an able organist can be picked up for five dollars a Sunday is all wrong. When choir and organ duties are



FROM A STUDIO WINDOW

The beginning of Central Park, New York, as seen from the Cheney studio.

divided, I am definitely of the opinion that the organist is of exactly as much importance as the choir director, if not, in fact, more.

If one feels that he does not improvise well by instinct, let me assure you that it is quite possible to acquire the ability to improvise with taste and intelligence. The preparation must be approached with the vision in mind of what we are after. And of course it must be practised. Please note that I say improvisation must (in these instances) be practised—not an improvisation must be practised. We all know the marvellous work in this line of Marcel Dupre; but Mr. Dupre says, "Why should I not be able to improvise? My father started me at it when I was thirteen years old, and I have been practising it ever since."

If one can do this work under supervision, so much the better; but much can be done alone in developing reasonable facility. Start with a familiar hymntune fragment and try changing the harmony in one or two spots; from these decide to what new key you would like to go and see which of these experimental chords will take you in the general direction of this new key. (For further instructions you cannot do better than to consult Mr. Schlieder!) And while I would not advise one deliberately to play "incorrect" progressions, nevertheless I suggest that you not worry too much about it! After all, the people in the pews are not there to correct harmony exercises. And with our modern harmony, almost anything would seem to be "correct."

The ideal service moves with smooth continuity toward the high point of its central thought. The aim is to build up a receptivity in the feelings of the congregation. There should be no hymn-number announcements, nor should there be the broadcasting of such ugly information as that "The ladies aid will hold its monthly pot-luck supper on Tuesday evening." The printed calendar is for just such things, and only in case of real need should they be shouted from the pulpit. Yet you'll not find it easy to discover ministers who sense this. Too many of them not only must preach, but they seem to feel it necessary to orate when they pray—to tell God all about conditions here on earth, not seeming to realize that He knows it already. If only they could learn that their job is not to tell God things but to thank Him for past mercies, and ask for continued grace, they would be far more convincing to us as well as to God.

Not one word of this discussion has referred to "high-brow vs. simple music." That question does not enter into consideration to the slightest extent. What we have in mind can be done with the simplest of music. The conclusion of the whole matter is merely that organist and choir and minister must join in the most beautiful and sincere service their several and combined abilities allow—to glorify God and help mankind through God-given artistry.

—t.a.o.—

It is a privilege to present to our readers the comments of Mr. Christian, at the Conference on Church Music, Northwestern University, in July. The book to which Mr. Christian refers is *Church Music* by E. S. Lorenz, published in 1923 by Revell, 158 Fifth Ave., New York. The finest book we have yet found to assist in learning the art of improvisation is T. Carl Whitmer's *Art of Improvisation*, 9x12, 72 pages, \$2.50 postpaid, obtainable through T.A.O.

Vibrations for Middle-C: 261.6

• F. L. Donelson, organ expert, Flint, Mich., calls attention to "a slight error that somehow crept into Mr. Stanley E. Saxton's very informative article in the August T.A.O., page 270, where the vibration-number for middle-C was given as 256. A number familiar to organ-builders and tuners is 440—the number of vibrations per second of A above middle-C, the standard pitch to which all music instruments are tuned



THE WINSLOW CHENEY STUDIO

An unusual New York City studio which affords its owner a view of parks and trees though surrounding him with sky-scrapers.

at the present time. This gives middle-C 261.6 vibrations a second.

"Physicists assign 256 vibrations to middle-C to facilitate computations in the music scale, inasmuch as this number is the 8th power of 2."

This is a case where everybody is right but the Editor. Mr. Saxton was right from his viewpoint and for his purpose. Mr. Donelson is equally right, perhaps even more right. The scapegoat is, as usual, the Editor whose duty it was to correct the statement by the addition of a word or two before publication. Sorry.

Some readers might like to track this 256 down to its cradle. The lowest-pitch sound detectable by critical ears is 8 vibrations a second, and comparatively few could detect that as a sound; an open pipe 64' long (or a stopped pipe 32' long) would give 8 vibrations a second, theoretically, and practically too. An open pipe 32' long would give 16; one 16' long would give 32 vibrations; an 8' open pipe (lowest CC of the manual compass of an organ) would theoretically give 64 vibrations a second; tenor-C would give 128; middle-C would give 256. Calculations for theoretical discussion are based on this system because it avoids fractions, to a comfortable degree.—T.S.B.

Repertoire Addition

• "Perhaps I am blind," writes Marguerite Havey of New York, "but I never see Lefebvre's Meditation mentioned anywhere. It is an excellent prelude, with soft beginning and end, and building up to a high spot between. It is published by Schirmer, in Shelley's Vol. 1 of *Preludes-Offertoires-Postludes*." There then must be a good piece of practical service music for the practical organist; thanks to Miss Havey.

HUMMING AND HOW TO DO IT

A Discussion of the Practise of Humming and Some Methods by Which
the Results May be Greatly Improved

By A. LESLIE JACOBS

ESSENTIALLY, original thinking must always be the achievement of any individual who advances in his art, profession, or business. It is one of the most difficult accomplishments in life. The greater the man, the more thinking he has done. Only a few are so highly geared as to be supersensitive to thoughts and reactions; many of us are lucky if we have only occasional flashes of real thought: but most of us never think at all, and surprising it is to record the huge number in this latter division.

These articles on choir problems hope primarily to help build better choirs over the country by making them the basis for further thought and trial. Only by constant effort and open-minded thought can the performance of music in the church be made more vital.

The question dropped into our hopper this month requires open-minded thought. It reads: "We tried to do Dr. Dickinson's 'In Joseph's Lovely Garden' for our Easter service; the humming of the chorus in the middle section sounded theatrical instead of churchly. Just how should such passages be hummed?"

Humming has been much attempted in recent years. No great progress generally has been achieved in arriving at a solution. Precious little is to be found about humming in any book on vocal or choral problems.

Humming, as a vocal device to aid in the development of certain kind of tone quality, has been enthusiastically used by teachers for years; still others in large numbers have as roundly condemned humming as an aid to better tone. The truth, as usual, lies somewhere between these extremes. As a means of developing tone, the subject does not interest us, and we therefore leave the controversial element alone.

With the advent of many a-cappella choirs, humming suddenly sprang to prominence, principally, I believe, because of the immense popularity of Christiansen's "Beautiful Savior." Humming undoubtedly has been much overdone. It ascended on a great wave of popularity. No choir felt its repertoire complete without humming numbers. Solos were sung against humming background; anthems with regular accompaniments were doctored to make them instrumentally-unaccompanied selections. Humming was "in the air"; it just had to be done to be in choral style. The wave has receded enough now to see humming in its true light, as a fine device for certain effects, and then not done too often. Its true perspective does not warrant all the limelight it has been given. Fortunately, the reaction was hastened by the plethora of bad humming.

I have heard, it seems to me, as many vocal sounds called humming as there are apples on an apple tree. We can all agree that the hum is a nasal sound and a pure one at that. There are only three nasal sounds in English, according to the best authorities on phonetics: M, N, NG. We must decide which of these is the hum, and after that learn how best to do it.

Before we proceed we shall take a look at the consonants upon which these sounds, M, N, and NG depend.

Vowels are vocalized breath; they are tones. Vowels are initiated in the larynx; they must not be formed in the mouth. Vowels are made directly by the coordination of mind and body.

Consonants, on the other hand, are confined absolutely to the mouth. They must never come from the larynx. From this latter bad habit comes much of the swallowed quality of tone so often heard. Consonants use only the breath in the mouth; they must never come from diaphragmatic impulse. A consonant is never actually made or formed directly. It is the result of other actions or combination of actions. A consonant is like the making of a cake. The housewife does not actually make a cake. She puts together certain ingredients toward whose making she has not lifted one finger; she puts these together in certain proportions in a certain way; bakes the resultant mass in a certain way and hopes the results will be a cake. So with consonants, one of the articulating organs (lips, teeth or tongue) or a combination of these does something in a certain way with the breath in the mouth and the result is a consonant.

Shall we illustrate with the consonants P and L? For the former, bring the lips into close contact; separate them quickly, permitting a small explosion to occur. The result is a P. You did not actually make this sound. You did certain things with your articulating organs and P was the result. You do not make consonants directly as you do vowels.

For the L, press the forepart of the tongue against the roof of the mouth, immediately behind the front teeth. While keeping the tongue in this position, vibrate the air in the mouth, but only that in the mouth. The result will be an L. There must be no feeling whatever of action at the base of the tongue or in the larynx. No part of the vibrations must pass into the nasal passages, otherwise the result will be a nosey noise, or even an N. The L is perhaps the most mis-handled consonant. Most people form it by a swallowing process and tension of the larynx. Neither is correct; there must be the utmost freedom of tongue. The sensation of the L is all in the mouth. While making an L, as an experiment, close both nostrils with two fingers. If the sound remains the same, more than likely all vibrations occur in the mouth. For further testing, place a finger lightly under the chin near the base of the tongue; if tension is felt there, you are probably swallowing the L. Continue your trials until a free L is developed.

Dr. John Finley Williamson has given the most clear and comprehensive definition of a consonant I know:

"A consonant is an impression made on the brain through the medium of the ear by air-waves which are stopped by lips, teeth, tip of tongue or back of tongue. This stoppage may be either complete or partial."

This stoppage is the process explained by the action of the tongue in L, and of the lips in P.

We begin our specific examination of nasal sounds with NG. Sound the word SUNG, slowly prolonging the consonantal NG. You find the back of the tongue raised to deflect a portion of the air-waves into the nasal passage. For best results, the mouth should be slightly open and NG is not a live sound; there is a darkness about it which makes it unsuitable as a hum.

Now sound the word NOON. Notice that the tongue lightly touches the roof of the mouth directly behind the upper front teeth. The mouth must be slightly open as it was for the NG. Now try again, this time continuing the final N over

a longer period of time. The sound of N is somewhat thin; there is no richness about it. Nothing is wrong about it except that it does not seem to contain the qualities of a hum which we think is always a rich, live, vibrant sound. Best of all, get someone else to make these words for you as you listen, and then experiment.

We now try the word COME. Prolong the final sound and you will find that the lips must touch each other but dare not be pinched together; the teeth must be slightly apart. A tingle is felt at the lips. When a finger is put to the lips vibrations should be felt. If the lips are picked the phonetic MUHM will result. This result will be perhaps the most accurate test of the "forwardness" of the sound M. Upon further and continued investigation we begin to feel that the M is the richest and the most satisfying nasal sound to listen to over a long period. This sound then seems to me to be the true hum. I would not in the least rule out the N and NG as legitimate sounds in our English language; I say only that the M seems best for the hum.

Assuming now that the M is best for humming, how may it be developed? The easiest way is a trick learned long ago from Dr. Williamson. Open the mouth as if to pronounce the phonetic UH; place the hand over the mouth so as to close the opening completely. Now permit the breath in the mouth to vibrate against the hand. Keep that feeling always. Practise this exercise many times; sustain the sound as long as comfortably possible. When it is easy to do, then try it with the hand away from the mouth, with the lips lightly touching each other. Much practising in this manner will produce a good rich hum. If this is the quality you want in your hum, then do not permit any other manner of making a hum, for anything else will spoil an ensemble of humming, unless you want special effects and know what you are doing.

Further, to help develop the feel of a hum, the use of the phonetic EM will be useful. Sound the phonetic very quickly and quietly, using a very short vowel, but sustaining the consonant M for a number of seconds. Do this in the speaking voice on no definite pitch. Feel the vibration of the M only at the lips; do not push or force the M; do not pinch the lips; feel no action whatever in the larynx. Practise this many times until the M seems free.

Next then, select some definite pitch in the lower voice and sing this phonetic EM very softly. Sing quickly through the vowel and sustain the M on the pitch selected. Repeat the phonetic many times on the same pitch. Then take the next half-step and so on upward, but do not go above the A above middle-C.

Now as the M seems to flow more easily on these various pitches select for sopranos and tenors (altos and basses stay a third or so lower throughout this exercise) the E above middle-C; sing the phonetic EM once again and continue sustaining the M in the do-re-me-re-do pattern in the key of E. Practise this exercise in successive keys upwards until the key of A is used. Do not, in the earlier stages particularly, use the hum above a C or a C-sharp. Stop with the key of F with altos and basses.

Next a simple hymntune with a limited range, one with as few repeated notes as possible, one which moves slowly, may be hummed in part. The tune "Olivet" is a good one and because well known, singers can concentrate on giving a good hum. It must be done quietly.

The fundamental after all is not how many exercises have been practised, but the kind of mental attitudes taken. I have known many students of singing whose bodies would respond quickly if their minds could be released from fear and tension. Decide first what you want to hear and then decide that a hum is free and easy both physically and mentally and that there is no tension anywhere and no adjustment of anything, but the gentle closing of the lips. A hum must be free; every part of the vocal equipment must be in a

state of quiet and calm.

The OO vowel-sound will help establish a hum only if produced very lightly and right on the lips with a small round mouth opening. Select a pitch in the lower voice, say the E above middle-C; sing a quiet OO and gently close the lips. An M should result. Permit not the slightest feeling of swallowing. Then use such phonetics as BOOM and MOOM. With each sustain the final M on the pitches used.

Naturally, the quality of each individual hum will be as different as the quality of any correctly-produced vowel is in different voices. The blending of these qualities is the glory and joy of choral work. The flashing of these colors makes a good chorus one of the most beautiful and expressive instruments in the world. Within its dynamic limits, a chorus is capable of even more nuances than the orchestra. Emotions may be directly and subtly expressed. A chorus in itself is neither churchly nor secular. What is sung and its effect upon listeners make the principal difference. Whether a chorus sings well or badly makes it neither churchly nor profane. Any difference in the production and pronunciation of the vowel sound EE, for instance, makes it neither churchly nor secular. It is the use to which the vowel is put. So it seems with anything legitimately vocal. I cannot feel that a hum can be either religious or theatrical in itself. It is produced correctly only one way. A hum is a perfectly legitimate sound of the human voice. True, it is not a tone. It is a noise, a consonant. However, its manner of production makes it neither of the church nor of the theater. The manner of its use is what counts.

The hum can be overdone. It can become a fad. It certainly is not the equal of complete words to carry thoughts and emotion. Any other consonant which demands pitch may theoretically be used. The hum happens to be the most pleasing, the most flowing, the most legato. Judiciously used, a hum may be most effective in supplying a neutral background as in the anthem, "In Joseph's Lovely Garden" by Dr. Dickinson. You will notice however that the Composer uses words along with humming in this anthem.

As to which emotions the hum may portray is beyond the limits of this article. In open discussion, opinions would be as varied as the seasons. Humming may express calmness, serenity, repose. It can be soothing; it can furnish a nebulous background for something more prominent. Humming has definite dynamic limits. A mezzoforte or an easy forte is the limit of its power. To do more would be to force, and a forced hum would not be pure for it would then have diaphragmatic drive. A hum cannot express joy; it cannot move rapidly; it cannot be used for fast scale-work; it cannot achieve big climaxes.

Humming should be kept in the lower and middle ranges of the voice. The fact is, a true hum cannot be taken above the second lift of the voice, and must be modified past the first one. That is, from C to F a soprano must modify towards a v; above the latter pitches, she must use a v entirely, leaning as she goes up and up toward a head or falsetto tone. The alto and bass must stay a third or fourth below these limits. That the hum has definite limits cannot be questioned. Experimentation will show what they are.

Such selections as Robertson's "Nightfall in Skye" and Alcock's "Celestial Voices" which are humming alone ought never to be used in church in place of anthems. They may be perhaps for certain moods or effects, but never by themselves. They smack too much of the stunt.

What we do in choir work is dependent upon our ears, which in turn depends upon our taste, good or bad. The mind of the choirmaster must constantly be on the alert; his ear must be repeatedly sharpened. He must read, must study, must listen, must experiment, must think; he must never delude himself into believing that he is the repository of all that is good and correct in choral work. Open-mindedness will make better choirs in our country.

SWELL-ENGINE OF NEW DESIGN

British Organ-BUILDER Defines Difficulties of Smooth Crescendo and
Describes New Engine of His Invention

By HENRY WILLIS

MORE DIFFICULTY is encountered in attempting to obtain a prolonged and perfectly gradual crescendo from a good swell-box controlled by a mechanical and balanced swell-pedal than from an old trigger-pedal properly designed; the ankle is a weak limb for the control of a sensitive movement.

In moving a swell-front operated by a balanced pedal there is the important question of inertia and momentum. We must assume that we are dealing only with a perfectly constructed mechanical front with ball-race centers and all the necessary adjuncts of a sound and well engineered apparatus. Also an average swell-box front must not be confused with the flimsy set of shades one might expect to see on a jerry-built large or a properly constructed small organ.

To open a swell-front with a mechanical pedal, more energy is required to start the movement than to keep the louvres in motion once they are started. This is not because of friction or inefficient construction but simply the contrast between kinetic and continuous energy. Therefore, once having set a swell-front in motion some of the power used to start this motion becomes immediately redundant. It has to be checked. In this case with a checking control by the heel in order to obtain an even motion. It is almost impossible to obtain perfect control by toe-and-heel power alone. The result is that one seldom hears the gradual and continuous crescendos from the use of a mechanically connected and balanced swell-pedal that are obtainable from the new principle of control we are about to describe. The nearest one gets to this in gradual control is at a small organ which has a light and very smooth-working set of louvres to control.

No sane person would deny that the ordinary electric swell-pedal, whether of the whiffle-tree combined-louvre motion or individual-louvre motion, compares unfavorably with a properly constructed mechanical swell-pedal. The reason is that in the former case the crescendo is obtained by a system which does not deceive the ear of anyone who has heard the difference between the electric and the mechanical systems, i.e. the important points of "first opening" and "stations."

The apex of a crescendo is in the first eighth of an inch (or thereabouts) of the opening of the louvres. Many electric engines, in fact most, are incapable of opening a set of louvres even one-eighth of an inch unless the adjustment of the connection between the engine and louvres is faked so that the first movement (sometimes more than the first movement) only releases the holding-shut strain but does not have any opening effect.

With the new principle of control greater crescendos have been obtained from an inch opening of the louvres than from the full movement of the same louvres controlled by an ordinary first-class electric engine! At first this sounds absurd but here is the reason:

A mechanically-connected balanced pedal never closes the louvres tightly. No set of louvres is so perfect that all louvres meet completely and perfectly at the same moment—not even with the ingenious system of floating louvre-centres. The reason is that a louvre here and there is bound to warp, however slightly, somewhere in its own length. Therefore the closing of the combined louvres is checked by the louvre which has the greatest divergence, and the diminuendo is impaired accordingly. The employment of a whiffletree engine

of normal size working on 30" pressure is not enough to overcome the resistance offered by the over-imperfect set of louvres. But this problem is not only a question of warping; the substitution of metal for wood in their composition is not a solution.

It is safe to say that all electric swell-engines normally used are single-acting. That is the louvres are opened by a spring and closed by wind-power of double the strength of this spring (or the reverse). This means that 50% of the power of the engine is wasted in overcoming a spring-tension that need not be there at all.

Now for the new principle:

The louvres are not sprung to open or close one way but are balanced. Therefore this engine, though only having a motor-power of the same capacity as the ordinary type of engine, has double the resultant power at the same pressure. This is a question of efficiency and not principle. It is merely desired to explain that the new engine has twice the power of an ordinary one of the same size.

This new engine by reason of its design will move all the louvres together at a speed as slow as ninety seconds from closed to open. Try it and see how slowly it is possible to open a swell-box with any form or ordinary pedal (mechanical or electric) without breaking the continuity of movement. No easy task to make it last for fifteen seconds!

Someone may now ask, "Who wants a crescendo for even fifteen seconds continuously?" This is the point. The highest peak of the crescendo is at the scarcely perceptible first movement. This scarcely-perceptible movement can be spread out, while the remainder of the movement of the louvres, which is not so effective proportionally, can be shortened. It will then be found that for an average, say a fifteen-second opening, the actual time which the louvres take in moving during this scarcely-perceptible portion of the movement may be at the rate of fifty seconds, dwindling down to ten seconds at the end.

Actually this speed of say fifty seconds is not maintained, as it increases automatically as the louvres open and become less effective. So the most effective and efficient crescendo is obtained with a straight-line dynamic increase lasting for as long as twenty-five to thirty seconds. No other principle will permit of this result. The application of a mechanical "cow-heel" to an ordinary swell-pedal, in order to make the first opening of the louvres more gradual, is of little value because, as has already been stated, the most sensitive source of the crescendo is already lost through the unsatisfactory closing of the combined louvres by the ordinary engine.

On testing one of the first of the new type engines at a new organ with swell-louvres only 2" thick it was surprising to hear an enormous crescendo commencing without even being able to see that the louvres were in motion or were anything but closed. This crescendo takes place in the relaxing of the great closing strain which this engine has on the swell-front. So intense are the diminuendos on an organ fitted with these engines that it is possible to accompany a powerful Tuba, with its swell-box closed, against a Dulciana with its box open, and the Dulciana drowns the Tuba! Both the Tuba and Dulciana are in correct relative proportions statically.

Now for the method of control necessary for this type of engine:

It is utterly impossible to divide up the proportion of the first opening of the *louvres* and make this commensurate with the comparatively insensitive control by the foot. To obtain the effect aimed at would require a trigger-pedal with a movement from closed to open of about twenty-four inches! Therefore the whole question had to be approached from a new and unprejudiced aspect. The simplest analogy is the control of an automobile; taking an automobile one can, using the accelerator pedal by moving the foot over a space of some two inches, travel to any speed from say two miles an hour to eighty miles an hour. And yet there are no jerks or stations, as one increases the speed of the car. Also if it is desired to travel at say ten or fifteen or twenty or fifty miles an hour without a change in the rate of motion, one simply depresses the accelerator pedal to the required extent and the engine does the rest. All is perfectly under the control of the naturally weak ankle which acts as the fulcrum (after a fashion) for the foot to depress the accelerator-pedal.

Apply this principle (of the accelerator-pedal control of an automobile) to the control of the organ *swell-louvres* and you have the idea, the difference being that on releasing the automobile pedal and bringing the car to a stop one does not expect to be able to go backward by an opposite motion of the foot (with the heel instead of the toe). But the reversing movement of the *louvres*—changing say from closed to open, to open to closed—demands this. So we take a balanced-pedal and fix it at an angle half-way between the open and closed position of the ordinary type of balanced-pedal. If then the pedal be pressed forward with the toe it does so against a spring tension, just like an accelerator pedal. On relaxing the pressure of the foot on the pedal this spring tension returns the pedal to the half-way position.

Suppose it is desired to open the *swell-louvres* very slowly, slower than has hitherto been possible, but bearing in mind the huge range of crescendo obtainable; the same procedure is adopted as driving your automobile at two miles per hour—if it will do it! You press the toe slightly forward and the *louvres* move at the slowest speed you desire. You may then sustain the foot in this position and the *louvres* will gradually increase in speed of moving from the two miles per hour to the ten miles per hour rate. This is to balance the diminishing proportion of the crescendo as the *louvres* become relatively less effective towards the end of their opening, the actual aural effect of the crescendo-increase being graphically a straight line.

If you wish to increase the rate of crescendo with which you commenced, do just the same as you do when you want your automobile to go faster.

If after having opened the *louvres* a given distance you wish to check the *louvres* at that point, simply relax the foot. The pedal-shoe will spring back to rest and the *louvres* will become absolutely immovable from this moment until a further motion is initiated at the pedal-shoe.

Now to close the *louvres* one goes through exactly the same process, but with the heel instead of the toe.

To obtain a *sforzando*, move the toe-end of the pedal instantly forward, and for the reverse effect move the heel-end of the pedal instantly down; the response will be immediate.

It will be seen from the foregoing that the shoe itself gives no indication of the position of the *louvres*. As it is not practical for the ear or the memory to be the only arbiters of this, an indicator at the console operated by the movement of the *louvres* in the organ is essential. For this an electrical dial-indicator is employed, the indicators being controlled from the *swell-louvres* themselves, that is from the connecting or operating rod of the *swell-louvres*.

—t.a.o.—

Mr. Willis calls his new development the Willis Infinite-Speed-and-Gradation Swell-Pedal Control. It is undoubtedly

the only attempted improvement in crescendo-control announced in several decades. British organists have evidenced sufficient enthusiasm over it to warrant personal inspection by any American organists visiting England this year.—Ed.

BACH AND THE NUANCE

A Fervent Plea that Bach be Beautiful
Instead of Mechanical

By JOHN CHALLIS

MUCH too frequently I leave an organ recital of the music of Bach very much depressed and determined never to attend another. There is many an organist today who has more skill of finger and foot than Bach ever imagined. They are excellent musicians, able to play countless programs even from memory, but outside of their use of stops, *swell-pedals*, and other devices (now become vices) there is no expression to be found in their playing.

Bach could play a whole composition without a change of registration and move his hearers to heights of rapture. How was this done? Where is the organist today who can do it?

Before the day of that atrocity, the metronome, people expected to put expression into their TEMPO as well as the cruder sort of dynamic expression now practised. Notes which demanded resolution were held slightly beyond their value in order to emphasize that demand for resolution. Phrases would be carefully divided even when rapidly following one another, in order to make their meaning clear. In other words, they took for granted that the music had MEANING and sought to bring it into evidence.

Who has not heard a schoolboy recite poetry, making out of it the most meaningless singsong imaginable? He does not care about the ideas he is expressing, but is anxious to get to the end of the line in order to find the rhyme that fits the line just said. Bach is usually played in that way.

Much of the music of Bach is written in a style that corresponds to the blank verse of Shakespeare. Let the organist stop studying scales and hear a great actor as he lives the lines of Hamlet or Othello. The verse is frequently organized so that a sentence finishes in the middle of the line, but what actor would be so foolish as to think for a moment he should not pause in order to keep the meaning clear?

In both music and poetry there are important words and notes which must be dwelt upon in order that their meaning may reach the listener. These are connected together by words which have only passing value. Vastly stupid is he who dwells upon the unimportant word. But in music we have players who constantly emphasize the wrong note—if they emphasize anything at all!

There seems to be a curious tradition now prevalent which says that Bach should be played in strict time in spite of the numerous evidences given by his pupils and contemporaries as to his own manner of playing. These same people call the music of Bach an unexpressive and dull study in florid ornamentation and counterpoint. The music of Bach is highly exhilarating when played by one who has ideas, who is willing to forget his organ teacher and dare to express them. Then he realizes that Bach's counterpoint was merely an extraordinary and beautiful way of conveying ideas to those who have ears to hear.

The organist gets blinded by the glitter of Bach's method of saying things and it never occurs to him to find out what is being said! We talk about the wealth of Beethoven's pathos and dramatic fire, but Beethoven could not hold a candle to the fire and pathos of the old cantor who saw

death stalk from his doorstep, who bore endless disappointments, loved and lived through every human emotion.

Now my reader says, "And so what?" Either stop playing Bach in such a heartless way because we the listeners can't stand it any longer, or else learn to play in an interesting manner with something to say. Numerous books have been written on the subject. Most of them are by very scholarly pedagogues who would blow away but for the great quantity of dust which has accumulated at their feet, burying them in their own ashes. From them we may get the de-vitalized glimpse of what was Bach. But the fire has burned out and they accumulate great heaps of ashes about the man's music lest it should again glow with the life which once drew people from afar to hear him.

Given an active mind free from nineteenth-century tradition, the twentieth-century organist can start to revitalize this old cantor and someday we shall know a Bach who spoke a language which fitted not only the emotions of the early eighteenth-century, but of all centuries.

Arnold Dolmetsch's admirable book on the Ornamentation of the Music of the 17th and 18th Centuries is a fine source of trustworthy information. It was written without nineteenth-century bias and is founded on the traditions of Bach himself and his contemporaries. He who studies it with an open mind will never again commit the gross errors common to modern organists and is on his way toward a manner of playing Bach which has life in place of ashes.

I say 'studies' because even that book must be studied. But it has a way of uncovering lost possibilities in music which have been too long neglected in our present trend toward virtuosity. Thus one's thought becomes stimulated and the study becomes pleasant. What organist is willing to risk his hard-earned reputation in so-called traditional lines and start playing the kind of Bach who LIVED 200 years ago?



ARTICULATION

By ROWLAND W. DUNHAM

Associate Editor, Church Department

BECAUSE of the suggestions of the Editor and some of my readers it seems appropriate that we consider briefly this matter which causes so much trouble to directors of choirs—particularly the amateurs. As the boss remarked in his letter, "I do not believe you can understand the words sung by one choir out of every thousand choirs in America."

The subject involves "two distinct branches, pronunciation and enunciation." The generic term diction is often applied to the whole subject, even by as careful a man as Henry Coward, whose book should serve to guide all directors to whom it is as yet unfamiliar. As every student knows, diction is the rhetorical term applied to the proper choice of words and has nothing whatever to do with pronunciation or enunciation.

The matter of pronunciation has amazing possibilities for error. Not long ago I heard the word wearily sung with a short 'u' sound in the middle. In singing, however, pronunciation involves a far greater accuracy of managing the vocal-sounds than we ordinarily use in speech. The vowel sounds must be exact, the consonants need more clarity of delivery.

Let us consider the problem from the standpoint of a director with an entirely new or untrained choir. This mat-

ter is elucidated completely in Dr. Coward's splendid book, *Choral Technique and Interpretation*. Vocal training to secure correct placement in singing and to minimize the various vocal faults of the group should attain the first element of distinguished vocal projection—purity of vowels. The various vowels (not 'ah' only) should be thoroughly drilled into the singer's consciousness. Those which have a tendency to drop back into the throat need special attention. Some vowel-sounds such as 'ay' and 'ee' are in reality combinations ('eh-ee' and 'i-ee'). Obviously the director must be able to sing all vowel-sounds accurately and with correct placement, and to explain the matter clearly and unmistakably if he expects to obtain the prime fundamental of purity of vowel-sounds.

The use of consonants in singing becomes a matter of great care demanding perseverance, tact, insistence, and close attention to the actual results. How easy it is to imagine the consonants to be clearly articulated in familiar words. Dr. Coward considers the main cause of careless enunciation to be what he calls inertia. We would call it indifference.

It would be redundant for me to copy passages from a book which I consider to be a necessity for the beginner in choral direction. A good suggestion came to my attention recently in Henry Coleman's *The Amateur Choir Trainer* (Oxford). He suggests that in order "to discover where the consonant machinery is situated, considerable practise in whispered words is necessary." This is excellent advice and will be useful for drill purposes and in order to clarify certain words which do not seem to come out well in actual singing.

After all, what the director of choirs needs is, first, clear notions of enunciation in all its phases—a rare quality in these days of careless speech which is not helped by either radio or talkies; second, the ability to explain all the details and to see that they become the property of the entire choir; and finally, to demand careful and consistent attention at all times on the part of the singers.

If my readers are curious about this matter I advise them to listen closely at the movie or to the radio for the quality of enunciation and pronunciation to which most people are constantly exposed. You will be amazed to discover that a truly fine elocution (what an old-fashioned word that is!) is so rare that it become conspicuous when it does occur. Criticize if you will a man like George Arliss who is becoming rather generally belittled these days, but listen to the words as they flow from his lips. A few years ago I heard an eminent actor actually whisper in a manner that was entirely audible to every person in the theater.

It is apparent then that intelligible singing from the standpoint of understanding of the words involves a real difficulty which requires a super-attention in view of the manner in which most of us habitually utter words in speech. The challenge is a real one for any choral director but one which can be met by real intelligence, an unremitting high standard, and an unvariable demand that this standard be completely met.

[As a service to its readers, T.A.O. continues to supply copies of Dr. Coward's book, \$3.75 postpaid.]

Presbyterians Promulgate Message

• The 'Labor Day message' sent officially to the six thousand ministers of the Presbyterian Church in America expresses "alarm at the growth of dictatorship as a threat to freedom of speech and of the press, and thus to democracy and religious freedom." The document proclaims "that there is nothing wrong with America which cannot be made right by the . . . orderly processes of constitutional democracy" and warns that "no new social, economic, or political system" can be the cure of present ills or "possess either right direction or adequate motive power."

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Bach, Critics, and the Church

BACH FINDS a defender in Mr. John Challis, whose work in making harpsichords, clavichords, and virginals, and giving recitals upon them, has brought him deserved fame and an intimate knowledge of the real Bach. When I first heard Bach played on one of these revived old instruments it was a rare treat; take for example the recording of the thirty Goldberg Variations. Anyone who has heard or played Bach in that fashion will hardly again be able to accept the Diapasoned Bach that has been crammed down the throats of suffering humanity ever since we organists thought we discovered him.

The revival of the past few years can mean much to the organ world, or it can serve to sink us still lower in the estimation of other musicians. However, tempo-rubato in Mr. Challis' discussion is used to cover a multitude of graces, not sins; he doesn't mean tempo-rubato in all its folly, but rather that grace of rhythmic pulse which makes all the difference between an automaton and a living human being. Is anything in music more ludicrous than the average radio pianist's conception of tempo-rubato in Chopin?

The best part of it Mr. Challis kept out of his article and put into his letter. As the risk of excommunication we quote it—speaking of his article:

"I presume too many mechanical Bach recitals has brought it forth, but last time I swore I would never attend another."

In pondering that, remember that Mr. Challis knows Bach intimately. Remember also those charming vehicles, the clavichord and harpsichord. With our fine modern organs we ought to be able to make cultured musicians like our Bach-playing.

—t.s.b.—

America's 'millionaire organist' (T.A.O. conferred the degree) is grieved at newspaper critics. He quotes several.

"The last of Bach's compositions in this type of long organ piece" is the Prelude & Fugue in B-minor, which has a "romantic aspect" and "suggests" that "there might have been a Hungarian strain in the Bach family." The Bach family, if you ask us, has been subject to strain; the Old Man himself has for generations had all the soul strained out of his music so that as Mr. Challis points out we have nothing but the notes left. Yet the critic "thinks" that as Bach "comes even more into his own . . . we may admit him as the greatest of all the Germans." Could't be possible?

Tournemire, infers the critic, was born and died before Debussy could influence him. At any rate, says the critic, Tournemire—

" . . . seemed to illustrate the French style of composition at that time before the figures of Debussy began to show their influence in organ music."

But to put soul into a criticism, let's quote this one:

"Here he evoked tiny, cameo-like arabesques of sound that flurried about like wind-swept thistle floss."

—t.s.b.—

Dr. Frederic S. Fleming, rector of Old Trinity, New York, on August 9th urged the clergy to stop making of the Sunday services a stupefied version of the talkies, declare a sermon-moratorium for one or two years, and try to prepare and

present Sunday services that might mean something to humanity. Anyone who pretends to think that the thing we do in church on Sunday is done to please God has a queer notion of the intellectual status of Divinity. Anyway, if the church doesn't happen to recall it, Christ said he came to earth that men might have life and have it more abundantly. He didn't say His mission was to teach men to know God better; the job was to teach men to know life better.

The organist can't do very much about this just yet, but some day he can. If when that day comes he does not lose his head and grow vain, as did the clergy, the true church service will come into being. If he loses his head, he'll probably try to turn the service into a Sunday concert of inferior music, from which heaven deliver us. Inferior music would be almost as bad as inferior talkies have been on Sunday in church.

Early this past summer I went to four services on two Sundays. First came Old Trinity. The bishop of Texas, I believe it was, was preaching. I was able to stand it about three minutes, then left. I do not happen to be interested in what a man thinks about any particular Hebrew who lived and died four thousand years ago, nor about the whole Hebrew nation, nor about any other nation unless the speaker can make it intelligible, informative, and interesting. And the good bishop couldn't do that.

Hurrying northward we found the second church. The speech or lecture, or whatever you care to call it, might have been interesting, but it could not be aurally deciphered from the back pews, and a very queer spotlight arrangement made the speaker sometimes look and act dangerously like a faint imitation of a moving-picture comedian.

The second Sunday we arrived at the magnificent Cathedral of St. John and found a small congregation and an impressive service, which, not wanting to ruin, we left when the talkie part of it began. All about us the world is going to the devil because those who know better are too cowardly to try to do anything about it. If New York should accidentally find a preacher who cares enough about carrying on the work Christ began to stop messing around with idiotic doctrines and fabrications, I'll go to that church fairly regularly.

The fourth of the quartet was one of our finest. We got there too soon; the sermon wasn't quite over. A young man, substitute, was repeating those childish stories we've all grown sick of, about prayer and the gimmies and all that silliness. It isn't even fit to be put into a moving-picture comedy, yet here was a grand and famous church content to offer it and expect grown men to sit through it. We did, but only because we wanted to hear the postlude.

Years ago T.A.O. reviewed an Episcopal service and got hail Columbia for it, even from so far away as a clergyman in Nebraska. What we complained about was not the Episcopal form of service but the Episcopal mis-placed emphasis that races through these beautiful rituals as though they didn't amount to a darn compared to the weighty words the preacher was soon to preach.

To destroy is easy, to build is difficult; suppose we tackle the difficult.

First, kill off the sermon and permit it not more frequently than at one service a month, and then confine it to the eve-

ning service just as the Sunday concerts in churches have always been confined.

Second, limit the service to sixty minutes, with seventy as the maximum—and a salary-penalty against the minister and organist who pass the maximum.

Third, if we are going to indulge in repetitions of rituals, repeat them as though we wanted to, as though we meant them; and until they are thus soberly and solemnly repeated, forget all about dinner and golf and whatever else is on our minds.

Fourth, if we believe God spoke to mankind through the Bible, treat it as though we believed. Let a reading from the Bible—carefully selected to avoid the non-helpful parts—be the central thought of the service.

Fifth, instead of having a preacher practise shouting his own thoughts, have him practise reading the "Word of God" and continue the practise till he can do it at least as well as a sixteen-year-old boy.

Sixth, have the minister build a service about the Biblical thought chosen for the day, have the organist build his music program around that same thought, and have the two of them get together like men and friends to construct a service that will move the hearts and minds of grown men and women attending on Sunday.

Seventh, see to it that the ushers are at least as well groomed as a movie usher and as well trained, so that people entering or leaving the service will keep their mouths shut from the time they enter the auditorium till the moment they're out again in the vestibule. If sociability, alias gossip (most of it uncharitable) is to be so important in a church, rip out the rear wall, pull out half the pews, shorten the auditorium and deepen the vestibule.

Eight, if music is to be a part of the service, use it only when it contributes something to the service; stop using music for its own sake.

Ninth, don't expect a congregation to come and "take part" by yowling an evil-sounding hymntune on an idiotic text, unless you're the kind who also wants the audience to take part in a moving-picture show, or stage performance, opera, or orchestra concert. If a church service can't be a fine enough thing to be presented entirely by schooled experts, perhaps it might be a good thing to get rid of the idea all together—as some skeptics think is being done.

Tenth, don't shout announcements or handle the finances (penny-collecting) in the middle of such a service. We profess to think Christ drove the money-changers out of church, but I've never yet seen a church that had not boldly reinstated and honored them with a most important place in the service.

Dr. Fleming performed an invaluable service in that sermon. Immediate result: All the little preachers in New York next Sunday told their congregations how important they were to God.

Ultimate result: A true church service that will help mankind have life more abundantly and thereby, and in the only manner possible, give true glory to the Creator of mankind and mankind's universe—T.S.B.

An American Organist Abroad

From a letter from Dr. William C. Carl

• After spending a part of his vacation as usual amid mountain scenery, Dr. Carl (of the Guilman Organ School and Old First Church, New York) visited the Salzburg and Munich festivals, and—"then to Lubeck where Bach and Buxtehude held forth. The abendmusiken are given there in August annually. Then to the three-choirs festival at Hereford Cathedral, England.

"I attended service in the St. Jakobi Church, Hamburg. The organ is well known; the flutes and reeds are especially

fine. This is the organ Bach tried for and just as the church was ready to engage him, along came another candidate who offered the committee four thousand marks, and presto! he was the lucky man. And Mr. Bach had to return to Luneburg. To reach the console it is necessary first to go to the gallery occupied by the choir and from there climb an ordinary ladder through a hole in the wall—and there is the organist, protected from the world. The stops are so far from the keyboards that a man is stationed on each side of the organist to draw them.

"It's been a fine trip. I will resume teaching in October, limited number of pupils, and give lectures, as usual."

SUMMER WANDERINGS

An Organist Travels the High Seas and Visits Europe but Remains

ANONYMOUS

Instalment No. 2

T 6:00 A.M. on June 18 we drew into the majestic Bay of Naples, with mountain crags running down to the sea on our left and peacefully-smoking Vesuvius on the right. Unforgettable. Long pow-wow with customs-officer over a dozen cigars and six packs of cigarettes. Told him my life-history; jollied him; gave him cigarette. Passed in, duty-free.

From my window I can see half-clad or wholly naked Neapolitan lads gathering mussels and crabs. They eat small crabs alive, picking off one claw after another and sucking the contents. Succulent fish specialties on the menu at Naples; other good things to eat and drink. To think they call that New York place on 48th Street, 'Neapolitan'!

June 19. Visited the excavated city where they say prostitution reached its greatest artistic heights nearly two thousand years ago. Only a couple of thousand who went back after jewels and money were gassed and overwhelmed by hot ashes. Herculaneum was harder hit by lava, but everyone escaped.

Lunched on fish freshly caught at Amalfi. Insidious pink wine; drank too much of it. At the Positano grocery-store (much like the General Store at Smith's Corners, Vermont) the proprietor plays the cembalo. He at his cembalo and yours truly at the piano without further ado launched into "Funiculi"; our cicerone, a good pianist, accompanied the grocer-cembalist in several other Simon-pure, moss-grown Italian sob-melodies, half the village looking on and applauding. Drinks all around. Mine was a seltzer lemonade made with one of those giant lemons. Lemons that ARE lemons! The grocer speaks a few words of English. He needs girth-control. "I have too mucha what you call 'corporation'!" Not bad for Positano.

Ever drive along the Esterelle—French Riviera? This road is like it, only wilder in its beauty. Two thousand turns. (We had a good chauffeur.) Napoleon's viceroy Murat built it. Over the pass to Sorrento. Lovely, but too organized. Hotels, too luxurious, life too modernized. Ravello better.

June 20. Capri, a lilac paradise of fruits, flowers and scented breezes, cradled in an emerald sea against a turquoise sky. Had a swim in the clear waters. Following us down the steep zigzag path to the beach came a young man, his bronzed body clad only in a bathing trunk, singing with a beautiful full-throated tenor such as only this climate can produce. Sings for the Capri cinema. Better off if he never gets any further. Why go elsewhere if you can live in Capri?

June 21. Bought a necktie for 35¢. Suspicious. Have to pay \$5.00 on Fifth Avenue. Neapolitans easy-going; they habitually smile. No nervous wrecks here; must be the

climate. Women are wonderful; men glad of it. Everyone employed. No class-feeling. Poor don't envy the rich. No one excessively rich anyway. Quite a bit of spurious money in circulation. Naples spruced up by fascist regime. Italy a going concern.

June 22. To Florence. Stopped at Rome long enough to change trains and drink a limonata. Wired the Pope I was sorry but hadn't time to see him. Unless you can settle down for two years and study all five "layers" of Roman civilization, better do as I did. Of course, something can be accomplished in six months. Rome can be 'done' in six days if you enjoy that sort of thing.

New station in Florence, ultramodern, with a marble annex: sort of palatial rest-rooms for the King and Queen. What looks like an ideal marble wading-pool for kids in front. Nobody using it; shame. Must speak to the Queen about this. Benito would be all for it, from what I know of him.

Left my overcoat in taxi. Taxi-driver telephoned pensione at 11:00 p.m. saying he had it. Got it next day. Have heard things get stolen in Italy. Glad to record this voluntary honesty of taxi-driver.

Walls of houses three feet thick, ceiling two stories high. Cool in summer. Enormous Lebanon cedar just across from my window. Blossoming magnolia in back yard. One eats well in Florence. They understand the *zucchini*. Also the baby artichoke. Ever eat spinach ravioli cooked with cheese?

June 23. Florentines less easy-going, less cheerful than Neapolitans, less cosmopolitan than the Romans. Proud of their city and race. Have a right to be. If anyone doubts that art is essentially a bourgeois aristocracy, let him visit Florence. Bourgeois patronage and protection nourished Florentine art. Donatello, Botticelli and the rest of these uncrowned monarchs were of middle-class extraction or less.

Walked through the Via S. Antonino on my way to San Lorenzo. Smelt bad; poor sewage system in this alley. "Bachelor quarters" bordering the Arno very picturesque. Profusion of geraniums in windows. Sort of small Latin Quarter; sympathetic little drinking-places. Piazza de S. Felicitas: appropriate name. Reached Florence just in time for St. John's Day festival; many bambini christened. Climaxed by annual rugby game (Calcio) between the greens and whites. Colorful procession in medieval costumes. Exciting match, about twenty-five players on a side. No teamwork as far as I could see. Hot arguments, fist-fights. Greens won, 2½ goals to 1½.

June 24. Florentines not all fascists. Independent, skeptical; irked by fascist discipline. Ready to admit Mussolini has regenerated Italy materially. I should say morally also. Outsider can't see under-currents. Had lunch with the young Count X. Recently on re-entering Italy the authorities made him completely undress and examined every scrap of paper he carried. Count X. has a house in Florence, a villa outside the city, and two or three palaces elsewhere in Italy. Many of these Florentine nobles are land-poor or palace-poor; about all they can do to hold on to what they've got. Most of their revenue goes to the government in taxes.

In the evening, program by distinguished German lieder-singer, Fraulein X. at the villa of Signor Z. on the outskirts of Florence. Owns the largest beech-tree in Tuscany. Elegant buffet served out of doors. Iced fruits in champagne. Florentine pastry at its best. Hand-picked guests. (Rather neat, that!)

June 25. Lunch at the Y.'s in their palace on the Piazza Santa Croce. Mr. Y., an extensive landowner, quite a reputation as an author, knows everyone that's someone. Anti-fascist. Claims the Italians aren't happy at being 'Teutonized'; says they were happier twenty-five years ago. Maybe so. Mr. Y.'s collection of paintings big enough to start a museum. Charming wife and children. Says Italy has no contemporary literature worth reading. Knows most living Italian composers personally; doesn't think highly of their

work. Adores American jazz; likes Fred Astaire.

Tea with the Marquise T. Countess M. was there, a young woman about thirty. Different story from the Countess. Says she and her husband were in danger of losing property holdings through financial reverses. Went to Mussolini. Government helped them straighten out their affairs and keep their property. Countess M. is fascist, needless to add.

June 26. All Italians, fascist and non-fascist, approve the Ethiopian conquest. Count X. says the Ethiopians were unbelievably brave but would have put up a stiffer resistance if they had not been aided by foreigners who tried to make them fight along European lines instead of their own. May be something in that. Says Tafari took away \$500,000,000. in gold with him. I give up. Declared a little private war myself on Florentine cabbies. Try to gyp you by not having change, etc. Really don't need them often. Distances short in Florence, everything concentrated in small area; plenty of trams. Fun wandering about on foot. Went to see my dear friend Sister Emanuel in Convent of San Girolamo. Very active and spiritual at 68. Burns the candle at both ends. A saint on earth.

June 27. Revisiting well-loved things in Florence these last few days. Been here before; know the place well. Like the little owls in gardens and groves, uttering their single note repeated with clock-like precision at regular intervals through the night. Exactly at 4 a.m. the merle (very close imitation of a robin) renders a few discreet selections and retires. Followed at 4:30 by other songsters. Simultaneous opening of the sparrow market against a ground-bass of cooing pigeons and the ringing of early matins at 4:45. First tramway goes by at 5:00 a.m. Peasant carts rattling in from the country and various other cheerful noises merging into subdued rumble of the city. Lull about 6:00 a.m. Good time to go back to sleep.

June 28. Choir of boys and men with organ accompaniment in the Duomo. Boys use rough chest-tone. Fairly good organ. Best one in Santa Croce.

To Ravenna. Sixth-century mosaics in mausoleum of Galla Placidia finer than twelfth-century ones at Palermo. Not impressed by Dante's tomb. Like Theodoric's better. Two things worth coming here for: the tomb of Guidarelli by Tullio Lombardo, and their Bel Paese cheese. Streets ill-paved. Much new building going on.

Several of us devouring a picnic lunch in train between Ravenna and Ferrara. D—n good one. Anchovies, cold chicken, choice Chianti, bread and cheese, luscious cherries and apricots. Conductor seeing us enjoying ourselves says: "Don't bother about your tickets now. I'll come back when you're through with lunch." Imagine this happening on the Pennsylvania R.R.!

June 29. Padua. Full of millionaires, so they say. Aside from the millionaires there are Giotto's frescoes in the Cappella degli Scrovegni, Donatello's bronze altar and a chapel in the church of S. Antonio by Tullio Lombardo and Sansovino—three great splendors. Fine Padua buildings disfigured by "Viva Il Duce," "We'll shoot straight," "Death doesn't scare us," and other similar rot. Eleventh-century arched entrance to the inn where we're staying. No American tourists; they wouldn't know how to find this place anyway. Dinner outdoors in courtyard. Afterwards looked down from balcony on opera-like scene. People coming in and out, strolling around, others playing cards and drinking. Accordion-player with son and daughter who sang or played traps.

Good-sized organ and choir of men and boys in S. Antonio. Sopranos use chest-tone except in soft passages. Yelling of boy-altos worst ever. Once heard Trinity Choir in New York directed by a man named Lefebvre; what a contrast! S. Antonio choir sings third-rate nineteenth-century music. Well, I should worry!

(To be continued; Venice next month)

Westminster Choir School Summer Course

• Summer courses were held in California this year, and as usual in the east, this time at Mt. Hermon, Mass., in connection with the Northfield conference. An analysis of those attending the Mt. Hermon course cannot be entirely accurate, as some organists list themselves as ministers of music, directors of music, etc., but such figures as can be definitely compiled from the pedigrees at hand show 31 organists, 14 music supervisors and directors of college music, 13 choral directors,

Bach, My heart ever faithful

Westminster Summer-School Choir

J. Handel, Alleluia we sing with joy

Tcherepnin, Praise ye the Name

Brahms, Grant unto me the joy

Festival Chorus

Katalsky, Hail holy Light

Arensky, O praise the Lord

Lvovsky, Lord our God have mercy



WESTMINSTER CHOIR SCHOOL SUMMER CLASS

Students and faculty of the Mt. Hermon sessions directed by Dr. John Finley Williamson, seated in the front row with Carl Weinrich director of the organ department, on his right.

9 school teachers, 5 various, 4 singing teachers, and one pastor. And among the degrees represented were 11 Mus. Bac., 7 B.A., 7 B.S., 2 M.A., and one each, Mus.M., Mus. Doc., and D.D. These figures are compiled merely to show the importance various musicians attach to the things for which Dr. John Finley Williamson's courses have become famous. Carl Weinrich gave a program of organ music and there were two programs of choral music, the first by the Westminster Choir summer school, the second in conjunction with visiting Westminster choirs.

FIRST PROGRAM:

J. Handel, Alleluia we sing for joy
A. Fuleihan, Supplication
Brahms, Grant unto me the joy
Bortniansky, O taste and see
Koshetz, Let the world rejoice
Rachmaninoff, Glory be to God
Nikolsky, Praise ye the Name
Chopin, Choral Nocturne
Willan, I beheld her beautiful as a dove
Christiansen, Lullaby on Christmas eve
Schuetz, Song of Praise
Pedrell, Virgin's Plaint
Tcherepnin, Praise ye the Name
Goldbeck, Angelic Choir
Charles Wood, Hail gladdening Light

SECOND PROGRAM:

Festival Chorus
Palestrina, Bow down Thine ear
Hasler, O sing unto the Lord
Aichinger, He is risen
Children's Choir
Handel, How lovely are the messengers
Clark, Bring a lantern Jeanette

Westminster Singers

Christiansen, Lost in the night

Grieg, Jesus Friend of sinners

Brahms, All breathing life

Festival Chorus

Dickinson, In Joseph's lovely garden

D. H. Jones, God is a Spirit

Combined Chorus

Handel, Hallelujah Chorus

Lutkin, Choral Benediction

The second program was sung out of doors to an audience of about five thousand. Students attended from 26 states, Penna., Ohio, and Mass., leading with 13, 12, and 11 respectively; distant states represented were Florida, Virginia, West Virginia, Wisconsin, Montana, South Dakota, Arkansas, Iowa, and one from Canada.

Winslow Cheney's New York Studio

• To look out your window in Manhattan borough of New York City and see a tree is an event. And when an organist can do that it's world-wide news. In that particular the studio of Winslow Cheney, at 10 West 58th Street, New York City, is so unusual as to be worthy of notice.

Upon his return from Paris a few seasons ago, after two years there in study with Marcel Dupre, Mr. Cheney resumed his former activities in Brooklyn, at the Church of the Neighbor to which he had been appointed in 1930 and where he plays a 3-43 Austin installed in 1927. Shortly after his return to America he had the good fortune to secure his present apartment and studio on 58th Street just off Fifth Avenue. There he does much of his teaching and practise, summer and winter, under the inspiration of a view probably not open to any other of New York's hard-working organists.

Two photos were taken expressly for T.A.O. readers to show this attractive setting; both were taken by Charles E. Knell, whose unusual artistry in photographing organ-cases has frequently adorned T.A.O. pages. The view through the window was taken with the camera some 18' from the window; consequently it shows but little of the south end of Central Park. The park view was taken through the window; at the extreme lower left corner is the tip of the canopy of the famous Hotel Plaza. The trolley-car at the right center, just over the tree-tops, is on 59th Street, and south of it, toward the right edge of the picture is the Savoy-Plaza, while on the other corner is the Sherry-Netherland; Hotel Pierre is the large light-colored structure reaching into the clouds, several buildings north of the Sherry-Netherland. Incidentally organ music is by no means unknown in this section; organ programs are daily routine in some of these world-famous hotels. The statue of General Sherman at the southeast corner of Central Park is visible in both photos, while on this side of the trolley is observable, if you look closely, the locally-famous statue of the lady at the fountain—incidentally, the original lady who posed for this famous statue died a few years ago in poverty.

Pupils who studied with Mr. Cheney last summer will recall these unusual scenes. In addition to private teaching and church work, Mr. Cheney this month begins his third season activities as head of the organ department of the David Mannes School, another famous New York institution, devoted in the popular mind to the task of helping people enjoy music rather than to the mundane job of making money out of music. The Mannes School organ is a 2-22 Skinner, used for concerts and teaching.

"Mr. Cheney makes much use of selected Bach works written for manuals only, so that right at the beginning the student has the satisfaction of actually playing something. This is followed by the use of the easier short chorales of Bach for manual and pedal, to give coordination. As soon as the student becomes acquainted with the equipment and specification of the console, Mr. Cheney believes the serious study of registration should begin. It should not be delayed for a year or more, as so often happens, but should be inculcated right at the start, and its study should go along hand in hand with the development of a foundational manual and pedal technic.

"Mr. Cheney has found that American compositions lend themselves especially well to this purpose, and usually begins with them as an introduction to registration. In a short time the student can progress to that goodly portion of first-quality music of standard repertoire which is simple enough technically to be dealt with in the first year, and yet rich in registrational possibilities. Within the first year the student acquires an attractive program of good music which is also colorful, and which is not beyond his technical limits.

"For intermediate students, Mr. Cheney works out a plan to cover a year's work. This plan has two primary purposes in view: advanced pedal and manual technic, with a certain part of each lesson given over to purely technical study; and instead of studying a rather large number of pieces haphazardly selected, the plan is to work definitely toward building a program, with each selection made with that end in view, so that at the end of the year's work the student has a program or two brought to finished performance.

"The effect of the program idea is to consolidate the ground gained. The learning of two programs well enough for recital performance gives the student something tangible to show for his year's work, and something he can use. Mr. Cheney feels that this is much better than to work without any definite plan, in which case the student is all too likely to emerge with one or two pieces well learned, and with a dozen or so only half learned."

The studio season closes each year with pupil's recitals, given on the larger organ in his Brooklyn church, where the

present season is to be opened for Mr. Cheney by his own recitals, sponsored by a group of persons who are Philharmonic fans, the idea of the programs being to prelude the Philharmonic season; announcement of these recitals will be found in the proper columns of this issue.

So if anyone should tell a good T.A.O. reader that a New Yorker never sees a tree unless he takes a walk, here's proof to the contrary.

Holtkamp Portative and Clarified Ensemble

By Melville Smith

• Unlike other small instruments, the Holtkamp Portative does not pretend to be a complete organ. It is a miniature, intimate instrument, intended for accompanying and ensemble, as well as for solo work of limited scope. The design has not fallen into the current error of attempting "lots of good straight 8' tone," by which is usually implied an 8' Diapason of large dimensions. This has been the stumbling block of many small instruments.

So, with the miniature organ, the intelligent solution seems to be light 8' tone (Gedeckt type), 4' Principal, and suitable harmonic development in the form of a Mixture or Cornet. This is the minimum with which the effect of genuine organ tone (sometimes spoken of as Diapason chorus) can be achieved. Needless to say, the individual ranks must be of such character as to be separately serviceable as well, or in any combination.

The Holtkamp Portative consisting of 8' Quintaton, 4' Prestant, and 3-rank Cornet, fulfills these requirements. The blend within itself is excellent. A surprising amount of variety in registration is possible. The Cornet, which alone is enclosed in a swell-box, allows for progressive dynamic changes. It can be used equally well with Quintaton or with the whole ensemble, where, if the shutters are opened progressively, it gives the effect of "added Swell." The foot-controlled stops enable the player to bring on and off the registers deftly

One of the most important features of the original Skinner organ, as created by Ernest M. Skinner, was the electro-pneumatic key action. This was the first perfected electro-pneumatic key action developed in the art of organ building. It consisted of a high-resistance magnet operating at a low voltage and controlling an armature of fixed movement. This armature commanded a pneumatic key action having a double motor, a primary and secondary, operating at great speed, making it the most responsive and dependable of all organ mechanisms, which it remains to this day, and of which Audsley said: "We have a working model before us as we write, and can, accordingly, vouch for the marvelous sensitiveness and repetition of the appliance. In these respects it is the most satisfactory pneumatic station known to us." It has been in use over 40 years and is now used exclusively by the Ernest M. Skinner & Son Co.

The substantial number of original organ voices developed by Mr. Skinner have attained distinction through their wide acceptance by musicians and public alike.

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without upsetting his manual work, often giving the effect of a change of keyboard.

The Portative encourages ensemble work with strings, woodwinds, and other instruments; it pleases the consorting instrumentalists, who feel a directness and sympathetic support which they do not usually associate with organ tone. An oboe-player remarked that he felt himself "among the pipes." His oboe was just another pipe; he felt akin with an instrument which could support him sympathetically instead of warring against him. I have noted the same reactions from other instrumentalists and from singers, to whom performing to the accompaniment of the average organ is too often an ordeal rather than an artistic pleasure.

All this may sound unduly laudatory, but I can assure the reader that I personally derive more artistic satisfaction from a Gibbons fantasia or a movement from a Bach suite played on this instrument than on many an apparently more adequate instrument. The "sense of power" derived from manipulating the large concert organ is not always a satisfactory substitute for clarity and intimacy. It is pleasant occasionally to listen to what one is doing and still more pleasant to hear.

I venture to say that if students of the organ were encouraged to practise on instruments of this type, their playing would be much cleaner and more sensitive when they did transfer to the larger type of instrument. Perhaps they would not be so content to accept the inability to "hear the music" as inevitable, but would either adjust their playing and registration accordingly, or demand of the builders the means wherewith the music, and not the mechanical manipulation, could be given primary consideration.

From My Repertoire

By Dr. Latham True, Article 3

• Wermland (Vermeland) is the name of one of the western provinces of Sweden. It is a region famous for the natural beauty of its lakes, mountains, and forests.

HOWARD HANSON

Vermeland

A transcription, published by White-Smith. This prelude—for in its nature it is a prelude—is from Dr. Hanson's orchestral Scandinavian Suite. It is arranged for organ by Warren D. Allen, who was at one time associated with Dr. Hanson on the music faculty of the College of the Pacific; and, as would be expected from an organist of Mr. Allen's practical experience, the arrangement is notably effective—

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always "orgelmaessig," as the Germans say, with profuse and colorful (almost orchestral) registration.

No considerable organ technic is required to play this Prelude; but it will be effective only on a fairly well-equipped instrument. There are several big climax-points which must be approached and left flexibly, and a considerable variety of tone-color is demanded in the beginning and at the end. It is appropriate for recital; maybe for service as well, though not quite so obviously.

Vermeland is in the nature of a free improvisation on a strain from "Vermeland the Beautiful." Roughly outlined, its structure is as follows:

Measures 1-12: A quiet introduction on motifs derived from the subject. There is a good climax in measure 11.

Measures 12-15: The subject, sung by horns in block-harmony.

Measures 15-32: Development of the first motif of the subject. Dr. Hanson employs the commonplace device of thirds in contrary motion, but he gets an effective crescendo of two-measure phrases. There is a quick diminuendo after the climax in measure 29.

Measures 33-40: Re-statement of the introductory section, rising to another quick climax.

Measures 40 to end: The subject again, this time in strings; followed by a coda-like fading-away into pianissimo.

Dr. Hanson's treatment is modernistic without being cacophonous. One's impression from hearing Vermeland is twofold. First, there seems to be a background of rugged virility, as of gnarled and knotty trees, craggy cliffs, scraggy hills and uplands. Simultaneously, I think, one is conscious of a more tranquil foreground of quiet meadows under smiling sun, of the sober hush of forest and lake, and everywhere a touch of soothing calm, of cool quietness. But it is all very northern. There is nowhere a suggestion of lush tropical exoticism. It is perfect of its kind and most satisfying.



When one pauses to think that a good organ should last a life-time, an extra sum spent at the outset to ensure good materials and workmanship does not appear to be very great when spread over a period of many years.

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"Proved to be an extraordinarily capable performer."—*New York American*.

"Closed his recital amid an ovation of fifteen recalls."—*New York Times*.

"His playing was a delight."—*New York Evening Post*.

"Germani's playing of Bach was an education."—*New York World*.

"A master of his instrument."—*New York Telegraph*.

"A colossus of the keyboard."—*New York Corriere d'America*.

"Evoked storms of applause from the audience."—*Philadelphia Public Ledger*.

"Possesses that rare gift, a spark of the divine fire."—*Philadelphia Record*.

"His mastery of the organ is extraordinary."—*San Francisco Examiner*.

"Displayed dazzling virtuosity . . . applause clamorous."—*Portland News*.

"Left organists wondering at his amazing genius."—*Los Angeles Times*.

"One of the world's greatest organists."—*Peterborough (England)*.

"His power was undeniable and his playing stupendous."—*London (England) Musical Times*.

"A truly admirable performance."—*Rome (Italy)-Il Messaggero*.

"An impeccable performance through its interpretation and color."—*Firenze (Italy)-La Nazione*.

"Germani's performance of Reger's Fantasia will never be forgotten."—*Bremer Zeitung (Germany)*.

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Dr. Harvey B. Gaul*American Composers: Sketch No. 36*

• Dr. Gaul was born April 11, 1881, in New York City, and became entangled in a music career so soon thereafter that the next thing to record is his list of teachers; in organ, George LeJune, Dudley Buck, Guilmant, Widor, Abel Decaux; in composition, d'Indy, Alfred R. Gaul. In 1895 he



became assistant organist in St. John's Church, New York, following with positions as organist of Emmanuel Church, Cleveland; St. Luke's, Paris; and Calvary Church, Pittsburgh, Pa., in 1911, where he plays a 3-50 Moller installed in 1905, and directs a boychoir of 60 and children's choir of 30, in daily rehearsals, with the aid of "one of the finest" choir-rooms in the country. He was married in 1908 and has two children, but neither his children nor his parents have ever been actively interested in music as a profession.

In addition to his church duties he teaches organ and composition, has been for many years critic for the Pittsburgh Post Gazette, conductor of some half-dozen choral societies of all kinds, and was recently appointed conductor of the Pittsburgh Civic String Orchestra. He has written extensively on many subjects and for various magazines all the way from T.A.O. up to Scribner's, and has lectured much. An article about him and his work, written by Julian R. Williams for T.A.O. was published in December 1933.

He has many famous pupils in organ and composition, among the latter being Garth Edmundson well known to the organ world and the following not so well known, Gladys Rich, Marian Genet, Alice Stemple, Alfred Johnson.

In December 1933 his list of published compositions included, as given in T.A.O.:

- 10 Piano pieces
- 40 Songs
- 5 Orchestra
- 7 Partsongs for women
- 25 Partsongs for men
- 6 Partsongs, mixed voices
- 3 Operettas
- 12 Cantatas
- 66 Anthems and services
- Published organ works:
- All Saints Day of Pennsylvania
- Croatians (j)
- Ancient Hebrew Prayer of Thanksgiving (j)
- April Caprice (h)
- Ascension Fiesta (h)
- Ave Maris of Nova Scotia Fishermen (j)
- Cantique d'Amour (s)
- Chanson Triste (h)
- Chant for Dead Heroes (h)
- Chant Triumphant (o)
- Christmas Pipes County Clare (j)
- Cortege Japonaise (g)
- Daguerreotype of an Old Mother (j)
- Easter with Pennsylvania Moravians (j)
- Easter Morning on Mt. Roubidoux (j)
- Eventide (a)
- From the Southland (h)
- Fughetta (h)
- Irish Christmas Lament
- La Brume (h)
- Legende (a)
- Lenten Meditation (h)
- Little Bells of Our Lady of Lourdes (j)
- Melodie Mignon (h)
- Noel Normandie (uw)
- Postludium Circulaire (g)
- Vesper Processional (j)
- Vorspiel (o)
- Wind and the Grass (h)
- Ysanya Polyana (h)

Mr. Williams, in his notable article, named the following as his favorites: Ysanya, Wind, Christmas, Ave Maris, and Cortege. As for a picture of the Gaul personality, subtract everything you don't like about the average musician, add everything you do like in the character and make-up of the best type of newspaper reporter, and that gives you H.B.G., but add the pipe, forget dignity and include sincerity, eliminate pompousness and in its place put keen-headed wit and you'll have a fair picture of a man who can get a tremendous amount of work done in one lifetime without worrying much about any of it.

Thomas Moxon

• organist of Trinity Church, Lenox, Mass., died early last month and was buried from the church Sept. 10, his choir singing two of his favorite hymns. Mr. Moxon was successful with his boy choir and popular with his congregation; only a few years ago the completion of his first decade with Trinity was marked by the congregation in providing funds for a vacation trip to Europe.

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 8 GEIGEN 47 73
 ROHRFLOETE 85wm16'
 SALICIONAL 60 85m
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 4 HARMONIC FL. 58 73t
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 2 2/3 NASARD 61
 8 CORNOPEAN 4"s 73r
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 Tutti-4.
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\$500. Prize to Clokey

• Joseph W. Clokey won first prize in Ginn & Co.'s contest for a school song. Two second prizes of \$300. each were won by Frances McCollin and Granville English; three third prizes of \$100. each were won by Margaret Blackburn, Mabel Woodworth, and Grace Becker.

Carl Weinrich

• opens his current recital season by dedicating the Aeolian-Skinner at Wellesley; his second transcontinental tour will take place in January and February under LaBerge management. Mr. and Mrs. Weinrich went to Europe early in June, returning in time for the Westminster Choir School summer session at Mt. Hermon; while abroad Mr. Weinrich heard and played some of the talked-of organs in England, France and Germany, and arrangements have already been started for a recital tour of Europe in 1938.

Prizes \$1000. and \$500.

• Philharmonic Symphony Society, 113 West 57th St., New York, offers \$1000. for an orchestral work in larger form and \$500. for a shorter work. Contest, closing Jan. 1, 1937, is open only to persons born in U.S.A.

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Mrs. A. Madeley Richardson

• wife of the famous author, died Sept. 13 at her home in New York, after a long illness; she was born in Calcutta, and is survived by her husband and four children; her father was the late judge Samuel Wright of British civil service.

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Andrew H. Neuss

• has been appointed to succeed the late James P. Dunn as organist of St. Henry's R.C., Bayonne, N. J. He was born in Germany, studied in Cologne, and taught in various music centers in Germany before coming to America in 1923. He was organist of Holy Ghost R.C. in Bethlehem, Pa., director of the Concordia Singing Society, and the next

year organized the Waterbury Philharmonic. Mrs. Neuss, also born and educated in Germany, is a concert pianist and has appeared as soloist with various orchestras in Germany.

Eigenschenk Recital

• Dr. Edward Eigenschenk will give a recital Oct. 29 in Kenwood Church, Milwaukee, Wisc.

Son Born to Sir James Jeans

• Lady James Jeans, nee Susi Hock, gave birth to a son, in a London hospital, Sept. 21.

Fort Worth Recitals

• The Fort Worth Guild sets the pace again in paid-admission recitals, this time presenting Winslow Cheney Nov. 16, Carl Weinrich Jan. 11, and Alexander McCurdy April 12, in the First Presbyterian, Fort Worth. Thus the chapter for the third time sets a pace that New York with all its organists has never attempted even once. Tickets are \$1.00 for the three recitals, "the biggest musical buy of the season." It is. And hooray!

Van Dusen Pupils

• Four pupils of Frank Van Dusen were among the guest artists giving organ recitals in the summer series of the University of Chicago: Wilbur Held, Burton Lawrence, Hazel Quinney, Mario Salvador.

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EVENTS FORECAST

for the coming month

OCTOBER

Great Neck, L.I., N.Y.: 26, 8:15, Hugh McAmis recital, 3m Moller, Memorial Hall, All Saints' Church.

New York: Oct. 25, Nov. 1 and 8, three evening programs of Beethoven's violin and piano sonatas, by Eddy Brown and E. Robert Schmitz, under LaBerge management, Town Hall.

Winfield, Kans.: 11, 7:30, Moorhead residence, Southwestern Organ Club program, organ, piano, violin; including Moline's Rhapsody, Sheldon's Laudate Dominum, Stoughton's Dream, etc.

Berea, Ohio: The fifth annual Bach festival is scheduled for June 11 and 12.

Yon Recital in Carnegie Hall

• Pietro Yon is scheduled to give another recital on the 4m Kilgen in Carnegie Hall, New York, Wednesday evening, Oct. 21. At the present moment Mr. Yon is still in Europe and no further details are available.

Ward Church-Music Programs

• Beginning in November, Herbert Ralph Ward will present at 12:10 noon on the last Tuesday of each month a series of programs of church music, with his choir of 14 select solo voices, in St. Paul's Chapel, lower Broadway.

Whiting Sonata Wanted

• A reader wants to purchase a copy of George E. Whiting's Grand Sonata in A-minor; address L.P., c/o T.A.O., and state condition of copy and price asked.

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Ossip Gabrilowitsch

• died Sept. 14 at his home in Detroit after an illness that began in March 1935. He was born Feb. 7, 1878, in St. Petersburg, Russia, made his debut as concert pianist in Berlin in 1896,

came to America first in 1900, married the daughter of Mark Twain in 1909, and became a citizen in 1921. He turned to conducting in 1917 and had been conductor of the Detroit Symphony since 1918.

PROGRAMS for THIS MONTH

Programs of double value: 1. Prepared well in advance; 2. Published in time to be heard

...Robert Leech BEDELL
...Museum of Art, Brooklyn
...Oct. 4, 2:30
Mozart, Introduction & Fugue Dm
Bach, Lord hear the voice
Handel, Water Music: Allegro
Bedell, Intermezzo
German, Country Dance
Wagner, Evening Star Song
Meistersinger March
...Oct. 11, 2:30
Bach, Prelude Fm
Couperin, Soeur Monique
Lemmens, Fanfare D
Guilmant, Pastorale
Schubert, Rosamond Ballet Music
Lemare, Hawaiian Hymn
Wagner, Rienzi March
...Oct. 18, 2:30
Liszt, Ad nos ad Salutarem

Widor, 2: Pastorale
Lemmens, Marche Triomphale
Borowski, Chanson
Weslev, Gavotte F
Grieg, Nocturne
Bizet, l'Arlesienne Farandole
...Oct. 25, 2:30
Bach, Prelude G
Guilmant, Son. 3: Adagio
Dubois, Toccata
Goldmark, Bridal Song
Lulli, Rigaudon
Dvorak, Humoresque
Chopin, Polonaise Militaire
...Winslow CHENEY
...Church of Neighbor, Brooklyn
...Oct. 25, 4:30
Barnes, Toccata
Dupre, Vepres du Commun
Bach, Toccata & Fugue Dm
Son. 1: Allegro
Bingham, Passacaglia (mss.)
Wagner, Traume
Mulet, Carillon Sortie
...Nov. 1, 4:30
Franck, Piece Heroique
Dupre, Bretonne: Berceuse
Bach, Jesu Thou my Joy
Fantasia & Fugue Gm
Karg-Elert, Nymph in the Lake
McKinley-j, Cantilene
Pierre, Toccata

Programs sponsored by Philharmonic patrons; subject to minor changes.

...Harold G. FINK
...Fordham Lutheran, New York
...Oct. 25, 4:00
Bach, Fantasia & Fugue Cm
All glory be to God
Lord God now open wide
In Thee is gladness
Franck, Chorale Bm
Tournemire, Pentecost
Karg-Elert, Reed-Grown Waters
Reger, Intermezzo
C. Fink, Son. 2: Andante
Delafosse, Concert Etude 5
Thiele, Chromatic Fantasia Am
...Edwin Arthur KRAFT
...Lake Erie College
...Oct. 4, 8:15
Mendelssohn's Sonata Fm
Dubois, Messe de Mariage
Widor, 4: Andante
8: Finale

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Grieg, Peer Gynt: 3 mvts.
Rheinberger, Vision
Brewer, Echo Bells
Elgar, Pomp & Circumstance
... Trinity Cathedral, Cleveland
... Oct. 5, 8:15
Handel's Water Music
Bach, From God naught shall
Toccata Dm
J. C. F. Bach, Gigue-Rondo
Widor, 6: Cantabile
Wolstenholme, Allegretto
Elgar, Pomp & Circumstance
... *Claude L. MURPHREE
... University of Florida
... Oct. 4, 4:00, WRUF broadcast
Hollins, Concert Overture Cm
Whitlock, Three Extemporizations
Stanley, Concerto G
Karg-Elert, Legend
Diggle, Allegretto Grazioso
Sowerby, Fantasy for Flutes
Nevin, A Dream Mood
Dunham, Scherzo G
Gaul, Wind & Grass
Mansfield, Concert Fantasia
... Arthur W. QUIMBY
... Museum of Art, Cleveland
... Oct. 11, 18, 25, 5:15
Buxtehude, Prelude & Fugue Fsm
Praetorius, Lux Beata Trinitas
Hoyer, Prelude & Fugue Dm
Reger, Jesu Lieden Pein und Tod
Bach, Fantasia G
... Oct. 14, 8:15
Boehm, Prelude & Fugue C
Schlick, Maria zart von edler Art
Pachelbel, Wie schoen leuchtet
Buxtehude, "Singt ein neues Lied"
Prelude & Fugue Em
The Buxtehude cantata is for organ,
violin, and soprano.
... Stanley E. SAXTON
... Skidmore College

... Oct. 7, 8:00, Bach Program
Prelude & Fugue Em
My soul extols
Our Father which art
Credo
Passacaglia
Sonata Dm: Andante
O man bewail
In Dulci Jubilo
In Thee is gladness
Prelude Bf
Toccata F
... Oct. 17, 8:00, Handel Program
Concerto Gm
Concerto Bf: Allegro
Prelude & Fugue Gm
Concerto in F

Mr Saxton presents two series of recitals
this season; the one-composer series includes
Bach, Handel, Mendelssohn, Liszt, Guilman,
Widor; the second series will include works
by Franck, Reger, Vierne, Dupre, and
Edmundson.

... William Francis VOLLMER
... Grace Church, Millbrook, N. Y.
... Oct. 4, 8:00
Karg-Elert, Harmonies du Soir
Renaud, Canzone
Vierne, Pastorale Am
Halloway, Suite Ancienne
Sloan, Prelude F
Handel, Passacaglia
Guilmant, Grand Chorus
Handel, Occasional; Overture
Halloway, Suite Ancienne
... *Herbert Ralph WARD
... St. Paul's Chapel, New York
... Oct. 6, 1:00
Noble, Elegy
Pachelbel, Fugue Em
Handel, Allegro
Franck, Chorale Am
... Oct. 13, 1:00
Massenet, Angelus

Nevin, Will o' the Wisp
Dvorak, New World Largo
Bach, Fugue G
Widor, 2: Finale
... Oct. 20, 1:00
Guilmant, Son. 7: Cantabile
Godard, Marcel
Bach, Prelude & Fugue Gm
Haberbier, Enchanted Bells
Sibelius, Finlandia
... Oct. 27, 1:00
Debussy, Le Petit Berger
Bach, Ein Feste Burg
Widor, 6: Adagio
Ward, Danse Antique
In the Temple
Hollins, Grand Chorus Gm
This year Mr. Ward prints the complete
October service lists on the back of the pro-
gram-leaflet of October recitals.

Service Selections

... Herbert Ralph WARD
... St. Paul's Chapel, New York
... Oct. 4, 11:00 a.m. & 4:00 p.m.
*Mass in C, Tours
I will wash my hands, Bairstow
*Day Thou gavest, Wyatt
... Oct. 11
*Missa de Sanctis Mysteriis, Ward
Bless the Lord, Ivanoff
*O sing unto the Lord, Goldsworthy
... Oct. 18
*Mass in D, Woodward
Work your work betimes, Macfarren
*Magnify His name, Martin
Te Deum Bf, Stanford
Land of hope and glory, Elgar
... Oct. 25
*Mass in C, Ward
Waters of Babylon, Stoughton
*Radiant morn, Woodward
The choir consists of 14 solo voices.

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Kilgen Notes

• Carthage, Ohio: Good Shepherd Convent this fall installs its 2m Kilgen. It's entirely straight, and will go into "an unusually large chapel" which "is a beautiful example of ecclesiastical architecture." The Convent used one of Kilgen's 'petit ensembles' while its organ was being built.

Chicago: St. Maurice R. C. has ordered a 2m for fall installation.

Fort McClellan, Ala.: A 2-17 has been ordered for the chapel, the seventh Kilgen ordered by the government; stoplist presented in other columns.

Guilford, N. Y.: Christ P. E. has purchased a 'petit ensemble'.

Los Angeles: Mrs. James E. Minds has purchased a 'petit ensemble'.

Pueblo, Colo.: Sacred Heart Church has ordered a 2m for fall installation. It's to be a straight organ, behind case of pipes, in the rear gallery.

West Hempstead, L. I., N. Y.: St. Thomas the Apostle has ordered a 2m for fall installation, in the rear gallery, entirely straight manual work.

Brooklyn Church Burns

• The Central Presbyterian, Brooklyn, N. Y., was destroyed by fire early in September, only the walls remaining.

Everett Tutchings

• organist of St. Paul's M. E., New York, and organist and accompanist of the Schola Cantorum, left Sept. 2 for a European tour as accompanist to Margaret Speaks; he returns early in October.

N. E. Fox Service-List

• The masses and anthems, with the exception of Christmas, already selected by Norbert E. Fox for Holy Rosary Cathedral, Toledo, Ohio, for all Sundays from Sept. 13 to Dec. 31 is given herewith.

Masses

Klein, in B-flat (ttbb)
Muller, St. Benedict (ttbb)
Nieland, St. Ignatius (ttb)
Refice, Gratia Plena (stb)
Stehle, Salve Regina (ttbb)
Perosi, Te Deum (tb)
Predmore, Christo Rex
Perosi, Tre Voce (ttb)
Refice, Beata Teresa (tb)
Lasso, Auinti Toni
Yon, Pastorale (s)
Gruber, Im. Conception (ttbb)
Dobici, Solemnis

Motets

Schweitzer, Adorote (ttbb)
O Jesu (ttbb)
Fox, Gratia Plena
Witt, Ave Maria (ttbb)
Vittoria, Ave Maria
Perosi, O Salutaris (ttbb)
Dethier, Ave Maria (ssa)
Ave Maria (ssatb)
Baini, Panis Angelicus
Palestrina, O Bone Jesu
Refice, Tantum Ergo
Becker, Tui Sunt Coeli

Works not otherwise identified are for mixed voices.

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J. Harrison Walker

• of Christ P. E., Norwich, Conn., has been appointed to the German Lutheran, Wilmington, Del., beginning Sept. 1.

R.C.O. Examinations

• The July examinations of the Royal College of Organists resulted in awarding the fellowship certificate to 17 and the associate to 52.

Mexican Orchestra

• Did you know that there is an orchestra of 90 in Mexico City? It was organized in 1928, Carlos Chavez is its conductor, and its programs include Bach, Debussy, Copland, Ravel, Beethoven, Tchaikowsky, and all the rest. There were eight subscription concerts from July 31 to Sept. 18, six free children's concerts Aug. 22 to Sept. 12, and six popular concerts Sept. 24 to Oct. 29.

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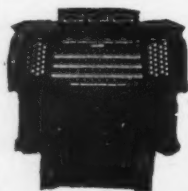
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225 Fifth Ave., New York.

Correction

• A correspondent considers it erroneous to report that the organ won over the imitation-organ as reported on August page 278. He says that no decision was reached. But adds that the church "called in one of the best organ rebuilders that could be found to recondition our instrument so as to relieve us of the necessity of spending any more than was absolutely necessary." The money went to paint and recondition the church building. All T.A.O. readers realize that decisions about organs, if left to untrained ears, are, as our correspondent kindly points out, not at all universally in favor of merit. We make the correction with pleasure.

D. Sterling Wheelwright

• has been appointed assistant director of the Salt Lake City Tabernacle choir and music supervisor and field executive for the Church of Jesus Christ of Latter-day Saints; he will assist in the weekly C.B.S. broadcasts from Mormon Tabernacle and "will work to advance church and school music throughout the western states." He resigns as managing editor of Educational Music Magazine, a post held since 1929, and becomes a contributing editor.

Marshall Bidwell

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Joseph W. Clokey

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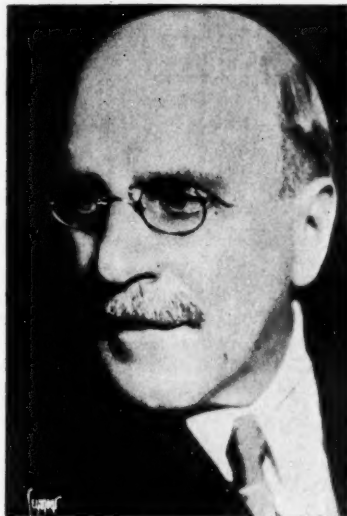
CLAREMONT

CALIFORNIA

Dr. Charles Sanford Skilton

American Composers: Sketch No. 37

• Dr. Skilton was born Aug. 16, 1868, in Northampton, Mass., finished high-school there, and graduated from Yale in 1889 with the B.A. degree. He



studied music one year in the Metropolitan College of Music, New York, and two years in the Royal Highschool for Music, Berlin. His teachers in organ were Harry Rowe Shelley, Albert Heintz, and Otis Boise; in theory, Dudley Buck, Woldemar Bargiel, B. C. Blodgett, Karl Heyman.

He married Maud Helene Grignard (dec. 1922), has three children, and is a member of many fraternities, including the A.S.C.A.P.

His activities have centered on colleges rather than on churches and

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among his various positions have been Salem Academy, State Normal in Trenton, and since 1903 the University of Kansas where he teaches composition, organ, history, etc., the organ there being a 4-72 Austin built in 1915. Syracuse University gave him the Mus.Doc. degree in 1933.

Among the published compositions of Dr. Skilton are:

2 Orchestra—Two Indian Dances, and Suite Primeval.

1 Oratorio—"Guardian Angel" (j)

1 Cantata—"Witch's Daughter"

(c)

17 Choruses, women's voices.

9 Pieces for piano, violin, flute, and other instruments.

2 String quartets.

7 Songs.

In manuscript are 3 orchestral pieces, a suite for chamber-orchestra, three operas, a cantata, and various other works.

Published organ works:

American Indian Fantasie (j)

Meditation: Afterglow (j)

In manuscript for organ are a sonata and six pieces in smaller form. Obtainable in Victor recordings are Deer Dance, War Dance, and Shawnee Indian Hunting Dance.

Dr. Skilton began attention to composition in 1889 when he collaborated in the music for "Electra." In 1893 he won first prize for his violin sonata; in 1916 he published his Two Indian Dances for strings, which have been played all over the world, receiving five performances by major orchestras last year; in 1921 was published the Suite Primeval which had 25 performances by some 15 orchestras up to the close of last season; in 1926 his oratorio was published and the Kansas F.M.C. performed it at the University in 1928; in 1930 his Indian opera, "The Sun Bride," was given world premiere over the N.B.C. radio network.

Further details of his work in composition will be found in July 1933 T.A.O.

Time Says \$200,000.

• Time Magazine says 11,316 U. S. visitors to the Salzburg festival "bought \$200,000. worth of concert and opera tickets" upon their visit to the festival in August.

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At Last and Hooray!

• "Perfection of a process for the conversion of wood-waste, such as sawdust, into virtually unlimited supplies of synthetic food products containing all the fundamental elements of nutrition was announced here today before the Harvard Tertiary Conference of Arts and Sciences," says a Cambridge dispatch to the New York Times by William L. Laurence.

How grand. Now all the little preachers and music-committees so fond of things synthetic can abandon their morning coffee, toast, ham and eggs, and eat synthetic food instead. Since they're so perfectly willing to offer synthetic music to the God they are claiming to worship on Sundays, no doubt they'll be glad to offer synthetic food to their stomachs.

Constitution Sesquicentennial

• The 150th anniversary of the Constitution, that noble document that alone stands between liberty and despotism in America, is to be celebrated from Sept. 17, 1937, to April 30, 1939. An engine without a governor will run wild; a nation without a constitution steadfastly held to will run just as wild when wild-eyed radicals gain control of its structure. The constitution is as valueless to the average citizen in normal times as is the navy, but in times of danger both are all that stand between citizenship and slavery. The constitution would not send a tailor to jail for charging five cents too little for pressing a suit, but our present dictators did.

T.A.O. Reader Offers Books

• Keith H. Davenport, William Penn College, Oskaloosa, Iowa, offers 22 books on all theoretical subjects, at half their original cost; "all are like new," says Mr. Davenport. Authors represented are Landormy, Hamilton, Ferguson, Goetschius, Dickinson, Moore, Erb, Mason, Spaeth, Perry, Heacox, Chadwick, etc. Write Mr. Davenport for further data if interested.

Prize of \$1500.

• Lake Placid Club, Lake Placid, N. Y., announces \$1000. and \$500. prizes for the best chamber-music and mixed-voice choral works, respectively; contest open to American composers; closes Feb. 15, 1937.

Dr. Philip H. Goepp

• teacher and composer, died Aug. 25 at his home in Philadelphia, in his 72nd year. He was born in New York, educated for law but turned to music instead, received the Mus.Doc. degree from Temple University in 1919, and for many years taught music in Ursinus College and Temple University.

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• Dr. Stanley Marchant has resigned to become principal of the Royal Academy of Music, and John Dykes Bower, formerly of Durham Cathedral, has been appointed to St. Paul's. Mr. Bower is in his 31st year; he was born in 1905, in Gloucester.

Donald Beard to Willis

• Donald Beard, until recently a director in the Hill & Son and Norman & Beard organization, has joined the staff of Henry Willis & Sons as assistant to Henry Willis, present managing director of the firm.

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Hugo Goodwin

• Another American composer whose works have graced recital programs, has closed his console for the last time. Hugo Goodwin was born July 18, 1883, in Milwaukee, Wisc., and died Aug. 17 of heart trouble while on vacation with some of his choristers. He graduated from the University of Chicago with the B.S. degree and has been active in church, college, and recital work. For the past few years he was organist of St. Paul's, Minneapolis; his former positions included New England Congregational, Chicago, and Carleton and Grinnell Colleges. As a composer he was known chiefly for a few organ compositions, some of which are frequently used every season.

Published organ works:

At the Cradle Side (o)

In the Garden (Romance) (j)

In Olden Times (s)

Told by Camp-Fire (Legend) (s)

Mr. Goodwin was a bachelor and is survived by no close relatives. The publishers of the above are Oliver Ditson, J. Fischer & Bro., and Summy.

Frederick Albert Hoshcke

• died Aug. 26 of heart trouble, in South Haven, Mich. For some years Mr. Hoshcke had labored on the development of the Everett Orgatron, described in our September issue, and just as the fruit of his labors was being announced publicly for the market, its inventor passed suddenly to the great beyond—one of the tragic deaths of the organ world.

Mr. Hoshcke gave but few biographical facts about himself when our article about his electrotone was being prepared, so that there is nothing further to add to the materials of our September issue other than to say he was evidently 59 years old. His chief interests were his compositions, the player system developed for the M. P. Moller organ, and the new Everett Orgatron. Interment was made in Long Island, N. Y., and the burial services were held Aug. 29 in Jamaica, L. I.

The future of the Everett Orgatron will not be affected by this sudden demise of its inventor, for the instrument had been put into manufacturing processes, with all laboratory work completed by Mr. Hoshcke a month or so before his death; in addition, Mr. Hoshcke had associated with him others to whom the development could be entrusted and to whom he was emphatic in giving credit.

Junior-Choir Courses

• Miss Edith E. Sackett, of Westminster Choir School faculty, gave a normal school course for directors of junior choirs early in September in Broad Street Presbyterian, Columbus, Ohio, sponsored by Herbert Huffman, organist of the church. Twenty choir-masters from Ohio and Pennsylvania took the course; arrangements are under way for a more intensive course next year.

Miss Sackett presented her ideas on junior-choir problems also in Youngstown, and the full course was given in June at the Westminster Choir School, and in July at the Mt. Hermon summer session.

For the Columbus course a children's choir of 40 voices was used as a laboratory in demonstrating all phases of practical junior-choir work.

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